

THE ARCHITECTURAL RECORD

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THE RECENT WORKS OF JOHN RUSSELL POPE

(Illustrated)

By HERBERT CROLY

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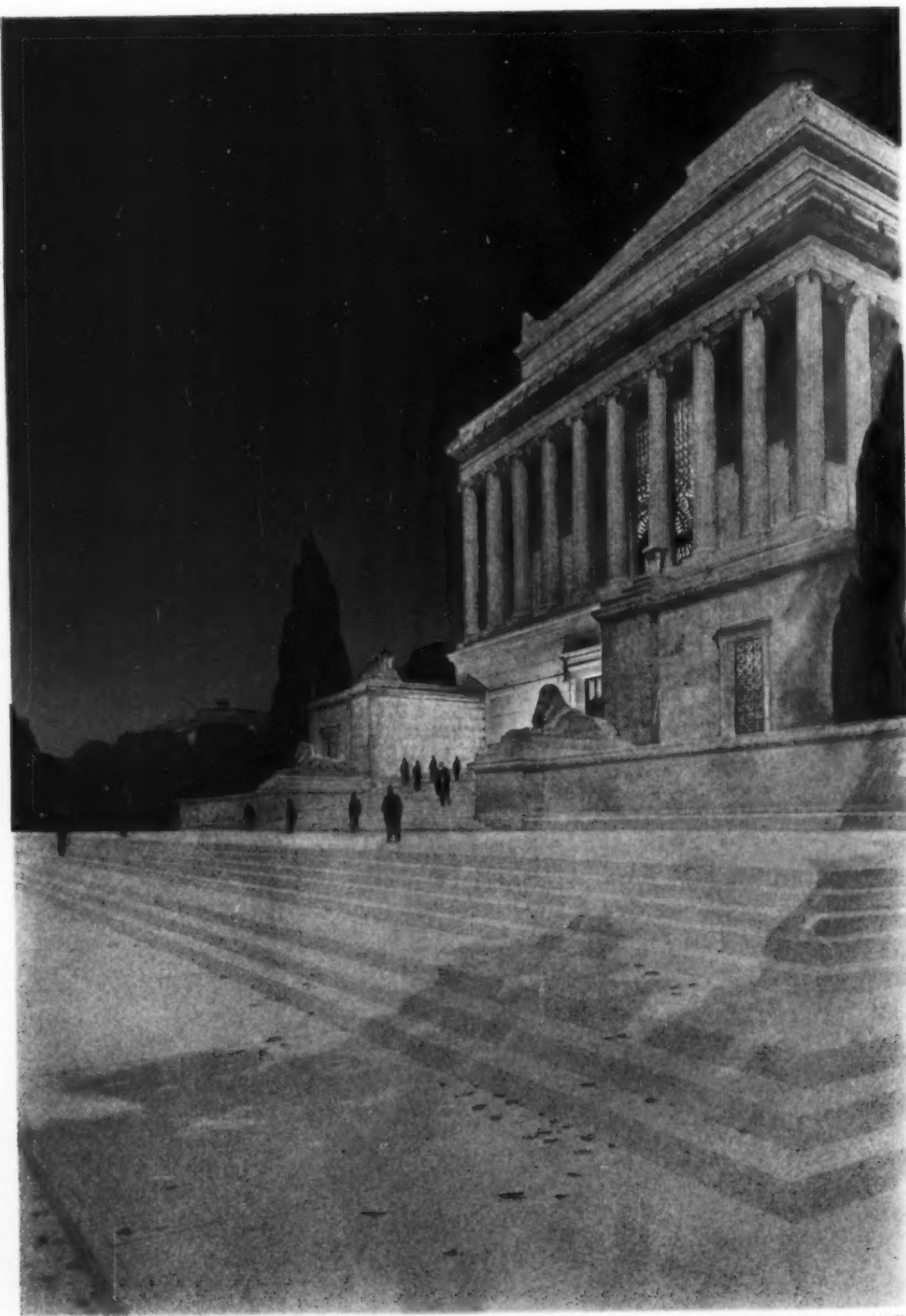
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JOHN RUSSELL POPE, ARCHT.



TEMPLE OF THE SCOTTISH RITE,
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• THE • ARCHITECTURAL RECORD

JUNE, 1911

VOLUME XXIX



NUMBER 6

RECENT WORKS OF • JOHN RUSSELL POPE •

By HERBERT CROLY

SOME YEARS ago the Architectural Record enjoyed the opportunity of publishing a group of houses designed by Mr. John Russell Pope, and rarely in the course of a long series of similar articles has the publication of the work of any one architect or architectural firm been received with evidences of livelier and more general public interest. The current number contains another and more varied selection from the large amount of work designed by Mr. Pope, and this selection will be received not only with even greater interest, but perhaps with a certain amount of surprise. No other American architect of anything like Mr. Pope's ability and distinction has so rarely allowed his work to be illustrated, and many people, consequently who take a discriminating interest in American architecture have never had the opportunity of placing as high an estimate as it deserves upon Mr. Pope's individual achievement. The publication of this new installment of his work will afford them such an opportunity; and unless we are very much mistaken the impression produced by the first batch will be more than confirmed. It will be both enlarged and intensified.

Among the many different influences which have contributed to mold the work of contemporary American architects it is not easy to pick out in individual cases what influences really predominated. Certain architects have obviously been the victims of their practical environment and have allowed business, professional and technical conditions to dictate to them the character of their designs. Others have been influenced chiefly by the school in which they were trained, and have never been emancipated from this influence until they had lost what individual flexibility they originally possessed. Still others started their career with a strong prepossession in favor of a particular historical style and tradition; and their imagination has throughout their careers found its expression restricted, but, perhaps, at the same time strengthened, by some such exclusive preoccupation. A smaller class has insisted upon applying to their work certain more or less definite and appropriate ideas, and have been less interested in the effect of one of their buildings on the senses than upon its conformity to the demands of an abstract formula. Finally, the great ma-

jority of contemporary designers have been profoundly influenced by the example and the counsel of some of their eminent predecessors, and influences derived from this source have probably been more powerful and more prevalent than those derived from any other single direction.

Whether or not the last statement in the preceding paragraph is true, it certainly should be true. American architecture assuredly needs for its own benefit the formative influence of the best school training, of the most authentic and appropriate traditional styles, and of really relevant and well considered ideas; but it needs most of all the peculiar poignant influence which can only be exerted by the personality and the example of our own architects. Any brilliant success achieved by an American architect must necessarily make a peculiarly powerful appeal to his contemporaries and successors, because it has been designed under the same conditions with which his associates are confronted, and it has been obliged to satisfy similar needs. When eminence of achievement is united to contagious individual enthusiasm and winning personal qualities, the effect of his private personality may be even greater than that of his public work. The inspiration and counsel, which he can pass on to his younger associates, gives not only form to American architecture, but also continuity and vitality; and as a matter of fact it would be difficult to exaggerate the debt which American architecture owes to the personal influence of some of its more eminent practitioners. They have set their younger associates on the right path, and helped to inspire them with a lively and disinterested devotion to good architecture.

Among the influences which have helped to shape the work and career of Mr. John Russell Pope, one of the most important has been that of a certain eminent predecessor. Very early in his training he entered the office of McKim, Mead & White, and he worked with them for a number of years before he received any school training. While in

their office, he was associated particularly with Mr. Chas. F. McKim, and it was as a result of Mr. McKim's assistance and advice that he later pursued his studies both in Paris and in Italy. The fact of Mr. Pope's association with Mr. McKim constitutes, perhaps, the best point of departure for the critical consideration of his work. He has never been in any sense an imitator of Mr. McKim. His point of view was different from that of his master; his training was different; the conditions under which he accomplished his work were wholly different. Nevertheless the influence of Mr. McKim is apparent. It is shown in the mixture of French and Italian ingredients, that went into Mr. Pope's training. It is shown in the sense for purely formal architectural values, which is characteristic even of the least formal of Mr. Pope's houses. It is shown in the nice feeling for what is essential and imitable in old Italian and French models, which radiates from some parts of some of Mr. Pope's work. And it is shown in the disinterested passion for good architecture which Mr. McKim handed on to the minority of his associates who happened to be capable of assimilating it.

The influence of Mr. McKim upon Mr. Pope would have been more apparent, in case Mr. Pope had enjoyed the opportunity of designing a larger number of public buildings, for, as we shall see whenever an opportunity of this kind has been offered to Mr. Pope, he has proved his ability to keep alive the tradition of pure form, of which Mr. McKim was the most conspicuous modern exponent. But hitherto, Mr. Pope has been for the most part a designer of private houses; and his work in this field has tended to bring out a different aspect of his many-sided talent for design. It has tended to bring out, not the firm and bold manner method of handling a problem of formal design, but the versatility and adaptability of his disposition. The design of a private house is not only a matter of good architecture. It also raises questions of personal propriety, which often give a sympathetic designer more trouble than



ENTRANCE TO THE RESIDENCE OF
MRS. S. R. HITT, WASHINGTON, D. C.

do the exclusively technical aspects of his work.

For the first time in the history of domestic architecture, the better class of residential design has during the last one hundred years tended to become individualized. Both in Europe and in the United States, the modern architect has been obliged to take account of the personality of his client. The Italian villas, the French chateaux, and even the English country houses used to be built for people who were primarily members of a class—people whose standards and habits of life differed quantitatively rather than qualitatively, and who had very few individual preferences or peculiarities, which demanded satisfaction or expression. Domestic architectural forms could, consequently, be standardized; and each particular house was individualized not by the personality of its owner, but by technical considerations issuing from the attempt to adapt a building of a given plan and size to a given site. But during the last few generations, even in Europe, house-builders have been imposing all sorts of peculiar personal likes and needs upon their architects; and the designers, who united lively personal sympathies with technical conscience and ability, have been trying to build houses which would provide an appropriate domestic setting, not merely for the member of a class, but for one particular person.

The foregoing situation, which has been very much modified in Europe by the persistence of local class and technical traditions has prevailed most completely in this country. The United States is, as every good American will tell you, the land in which the individual reigns supreme. Well-to-do Americans are likely to differ from one another more widely than do well-to-do Englishmen or Frenchmen in habits of life, in the vicissitudes of their personal history, and in their aesthetic likes and dislikes; and the absence either of any authoritative standards of taste or accepted traditions of form bestow on these personal peculiarities a sanctity to which they are frequently not entitled on their merits. But whatever their title to respect, they

are necessarily of enormous importance to the architect of domestic buildings, and his success or failure depends largely upon his ability to satisfy both his clients as individuals and himself as a conscientious designer.

The situation produced by the varying individual needs and demands of his clients has proved to be fatal to many American architects. In the endeavor to satisfy the preferences or to provide an appropriate setting for the lives of their employers, architects have frequently drifted into the habit of designing in too many different styles; and they have thus sacrificed the integrity of their own work in the effort to meet the needs of their clients. They have tended to become eclectics, capable of more or less clever experimentation in all kinds of traditional styles, but their experimentation has lacked the continuity of effort and the unity of purpose which is indispensable to the attainment of real mastery. Their successes at best assume the character of *tour de forces*, and at worst they may be compared to men who have tried to write in ten different languages, and have scarcely succeeded in being grammatical in any one. If they are scholarly and conscientious, they may become correct in the several different styles, but rarely, if ever, do they become fluent and forcible.

In the case of Mr. Pope, probably the most obvious characteristic of his work is its versatility. He has experimented in many different styles and sub-styles; and the range of his experimentation is so considerable that a critic might hesitate to say that a certain house unmistakably belongs to him. The McLean and Hitt houses in Washington, for instance, each so admirable in its own way, do not look as if they had been designed by the same architect; and the several houses in different parts of Long Island, illustrated herewith, present even wider variations in style and treatment. And in accounting for this versatility it should be clearly understood that it is not the result on Mr. Pope's part of sheer facility, of an amiable eclecticism, or the want of stylistic principle. It is the result of lively human sympathy—of



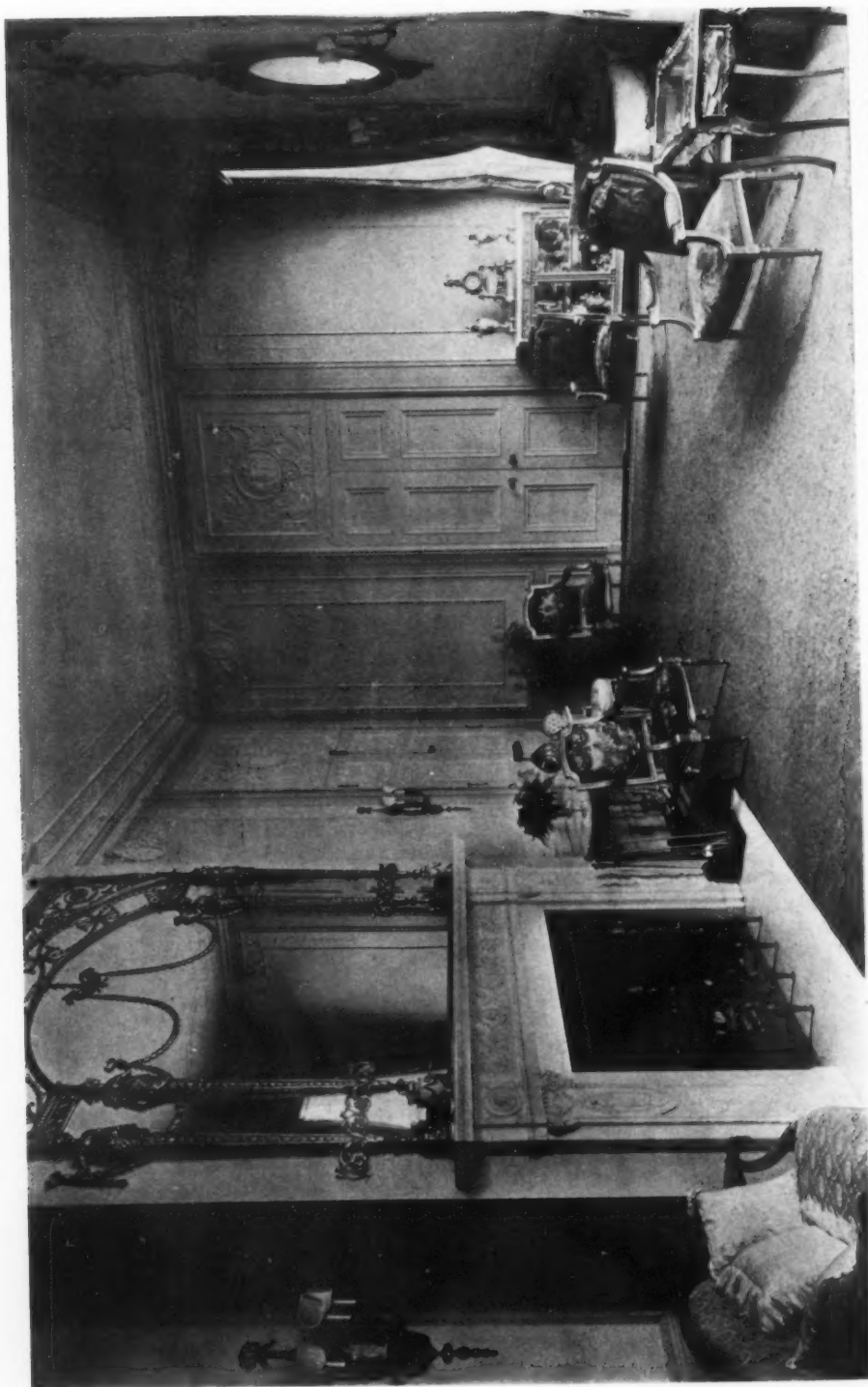
THE RESIDENCE OF MRS. S. R. HITT.
DUPONT CIRCLE, WASHINGTON, D. C.



SECOND FLOOR STAIR HALL—RESIDENCE OF
MRS. S. R. HITT, WASHINGTON, D. C.



THE STAIR HALL—RESIDENCE OF
MRS. S. R. HITT, WASHINGTON, D. C.



RECEPTION ROOM IN THE RESIDENCE
OF MRS. S. R. HITT, WASHINGTON, D. C.



DINING ROOM IN THE RESIDENCE OF
MRS. S. R. HITT, WASHINGTON, D. C.



VESTIBULE IN THE RESIDENCE OF
MRS. S. R. HITT, WASHINGTON, D. C.

a conscious attempt to make the houses an appropriate background for the lives of their owners. He has not been trying merely to cater to an owner's preferences. He has been seeking to interpret in terms of architecture and decoration the personalities of his clients, so that they would both look well and live smoothly in these particular surroundings; and his interpretation, like that of a portrait painter, may well in certain cases reveal characteristics of which their possessor is only dimly conscious or even entirely unconscious.

That Mr. Pope's versatility has never led him astray may be considered doubtful. Nevertheless, the next most obvious fact after the fact of the versatility itself is the extraordinary success with which he has pulled it off. On the one hand it is never timidly and prosaically correct, and on the other, it is never dubiously or awkwardly experimental. He always has a lively and a genuine feeling for the kind of effect he is trying to get; and he almost always finds a happy means of giving that feeling architectural expression. He uses his several languages fluently and forcibly, because he has something real to say, and because he knows how to say it in a thoroughly idiomatic way. That some of his successes are by way of being *tours de force*, may well be true; but they are certainly not *tours de force* which have failed. They are the architectural adventures of a man, who in a particular situation felt that he had to take a chance and who knew how to do it.

It would, however, be a grave mistake to leave for one moment an impression that Mr. Pope is fundamentally anything of an architectural adventurer. He has been making his experiments on what were to him good and sufficient grounds, just as his master, Chas. F. McKim, made during his early years many experiments, far more dubious than those of Mr. Pope. But Mr. Pope is not really risking very much on the result. He uses his several languages, not only idiomatically, but with that general sense of good form, of abso-

lute style which is common to all genuine artistic expression. His experiments are the lighter and less responsible expressions of a man who at bottom is seriously and single-mindedly interested in good architecture, and has the rare gift of knowing what it is and how to make it. His feeling for fundamental architectural values and his knowledge of them is conspicuous even in the most adventurous of his excursions. He is to be compared not to a man who is wandering vaguely around in a wilderness of experimentation, but to a man who, while he leaves the high-road occasionally for the sake of an entertaining excursion, is fully aware of the trail out and back. He always returns, because he knows that only by the high road can the traveler reach Rome.

He has, moreover, avoided in his architectural excursions anything like superficial eclecticism. With a single exception, all his houses belong to one of the sub-styles of the Renaissance, and the single exception is far from being an example of loose picturesqueness of design. His first houses were very much influenced by his French school training, although always with a tendency towards independence of treatment and with a leaning towards the Italian. In his later work, the French influence has been very much diminishing. Whenever it appears it comes in the costumes of an earlier century rather than in the modern fashions; and it has not been replaced by any definite stylistic preference. Having gained his independence, Mr. Pope has hitherto preferred to keep it. He has made such good use of it that one cannot quarrel with him for not imposing any further limitations on himself, particularly in view of the fact that this independence has never received either a lawless or a meaningless expression. But admirers of his work may venture to hope that in the future it will obtain a gradually increasing consistency. An architectural journeyman may have his adventures without departing far from the royal road which constitutes the only way of reaching the great goal.

II.

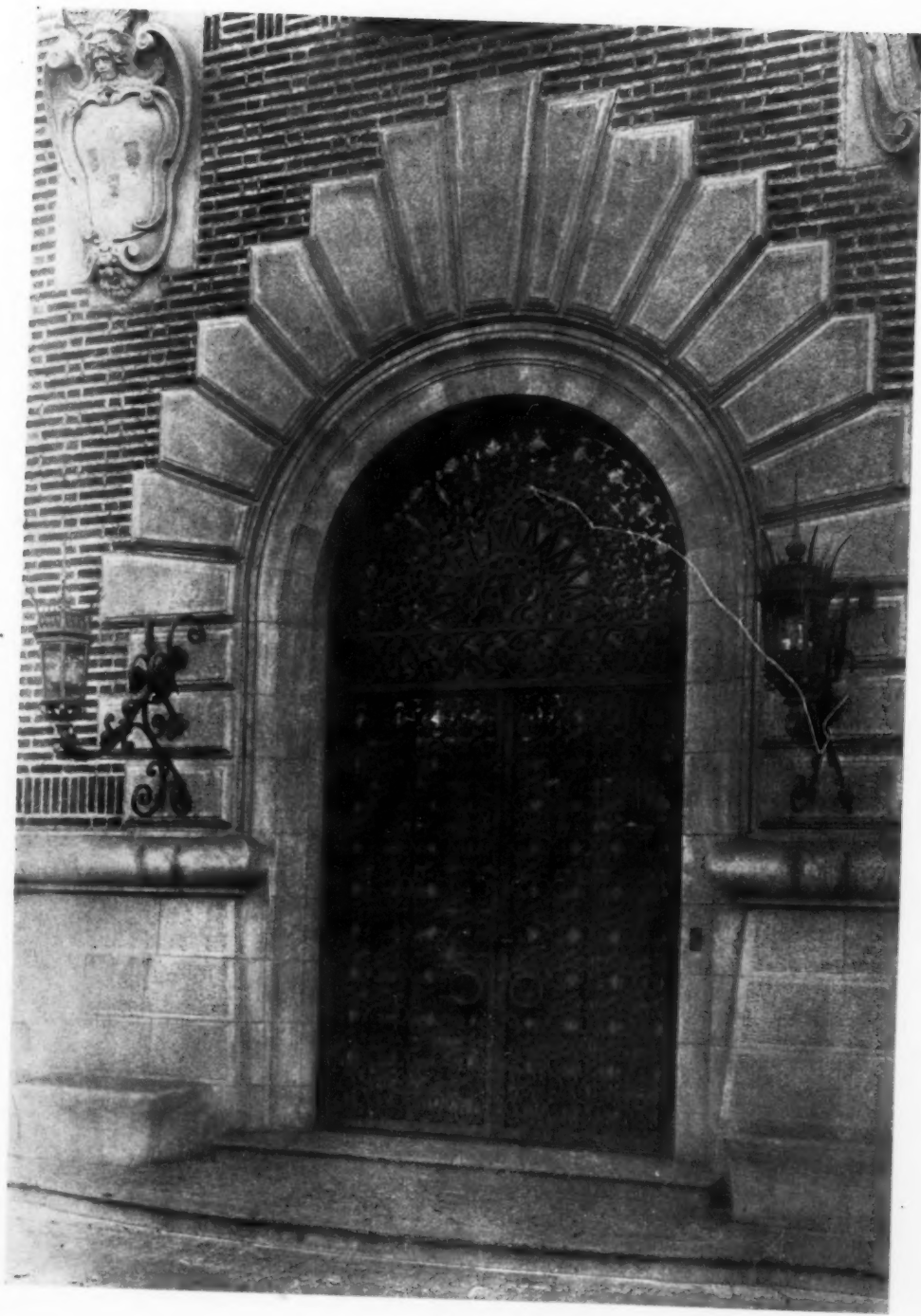
Most of the houses designed by Mr. Pope are situated in the country, but several of the best happen to be urban. One of these houses has been characterized by an architect, who is entitled to speak with some authority, as the most successful modern American city dwelling situated in a city; and this judgment, sweeping as it is, may well be correct. The house referred to is that of Mrs. S. R. Hitt, in Washington.

The Hitt house is exceptional in Mr. Pope's work for the purity of its style; and it is not less exceptional among buildings, which are pure in style for the warmth and delicacy of the feeling it conveys. An example such as this proves, if proof were needed, that Mr. Pope's sympathies are not merely personal. Like Mr. McKim, he can give renewed value to an old and perfectly formed style. The style which has been renewed in the Hitt house is that late refinement of Georgian, known as Adams, and the attempt to renew it was peculiarly hazardous, because Adams houses were the last and the most finished products of a long process of architectural refinement. In order really to renew it, the architect was obliged, in a sense, to improve upon his originals, and unless we are very much mistaken, this is precisely what Mr. Pope has done. If any more perfect rendering of the peculiar value inherent in this particular phase of the late Renaissance exists, it has not come within our observation.

The extreme reticence characteristic of Georgian architecture culminated in the Adams style, and in its culmination the style itself obtained an added distinction. In the case of many Georgian houses this reticence became equivalent to a timid correctness, but in the Adams houses the reticence was suddenly infused with feeling and charm. It was as if a touch of the old classic spirit had miraculously granted new life to a decadent and stereotyped adaptation of the old classic forms. It is precisely the daintiness and freshness characteristic of the Adams houses,

which Mr. Pope has rendered so excellently. His success in this conspicuous instance indicates an unusual gift for seizing the essential value of a definite style and adapting it to the needs of a particular modern building. That the gift itself is rare may be inferred from the large number of merely dull copies, which are made by well-trained architects, and even where it exists, it is not always accompanied by the faculty of inventing the variations which are necessary to the proper design of a particular building. If any one believes that this is an easy matter, let him study carefully the treatment of the entrance to the Hitt house. The amount of detail in the iron-work, the door-way, the façade and the planting, all of which contributes to the perfection of the result, is extraordinary. Any error in taste or any failure in invention would inevitably have made the whole treatment commonplace. It succeeds because every detail has been pulled together and every pitfall anticipated. The only success which a design of this kind can have, beyond mere correctness, is the highest success, and it is this kind of a success that Mr. Pope has attained.

The house of Hon. John McLean, also situated in Washington, is wholly different in character and style from the Hitt house. The latter is one of the best examples of "period" designing in this country. The former, on the other hand, is perhaps the best single illustration of Mr. Pope's independence, both in conception and in treatment. It belongs to no definite style, and it is difficult to associate it even vaguely with the domestic architecture of any particular country. If it had been a stone building it would have plainly suggested Italian origins, but the "if" is important, both because the material is brick, and because the whole treatment is in a sense determined by the use of brick as a material. The McLean house obtains its distinction precisely, if not exclusively, as a brilliant example of brick work. Rarely in American architecture has brick been used so idiomatically and



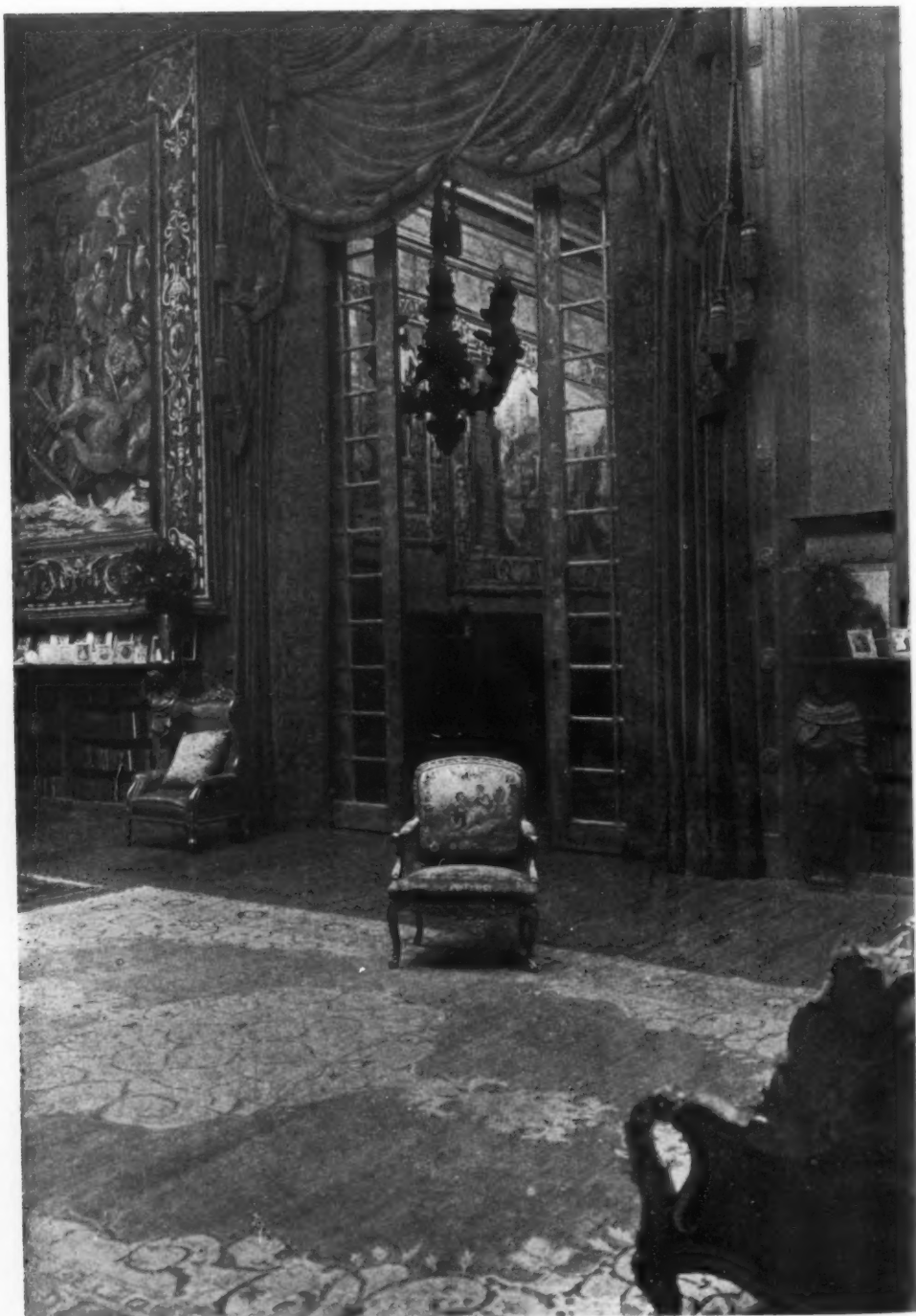
THE ENTRANCE TO THE RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



SERVICE ENTRANCE—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



A DETAIL OF THE RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



"OLD GALLERY"—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



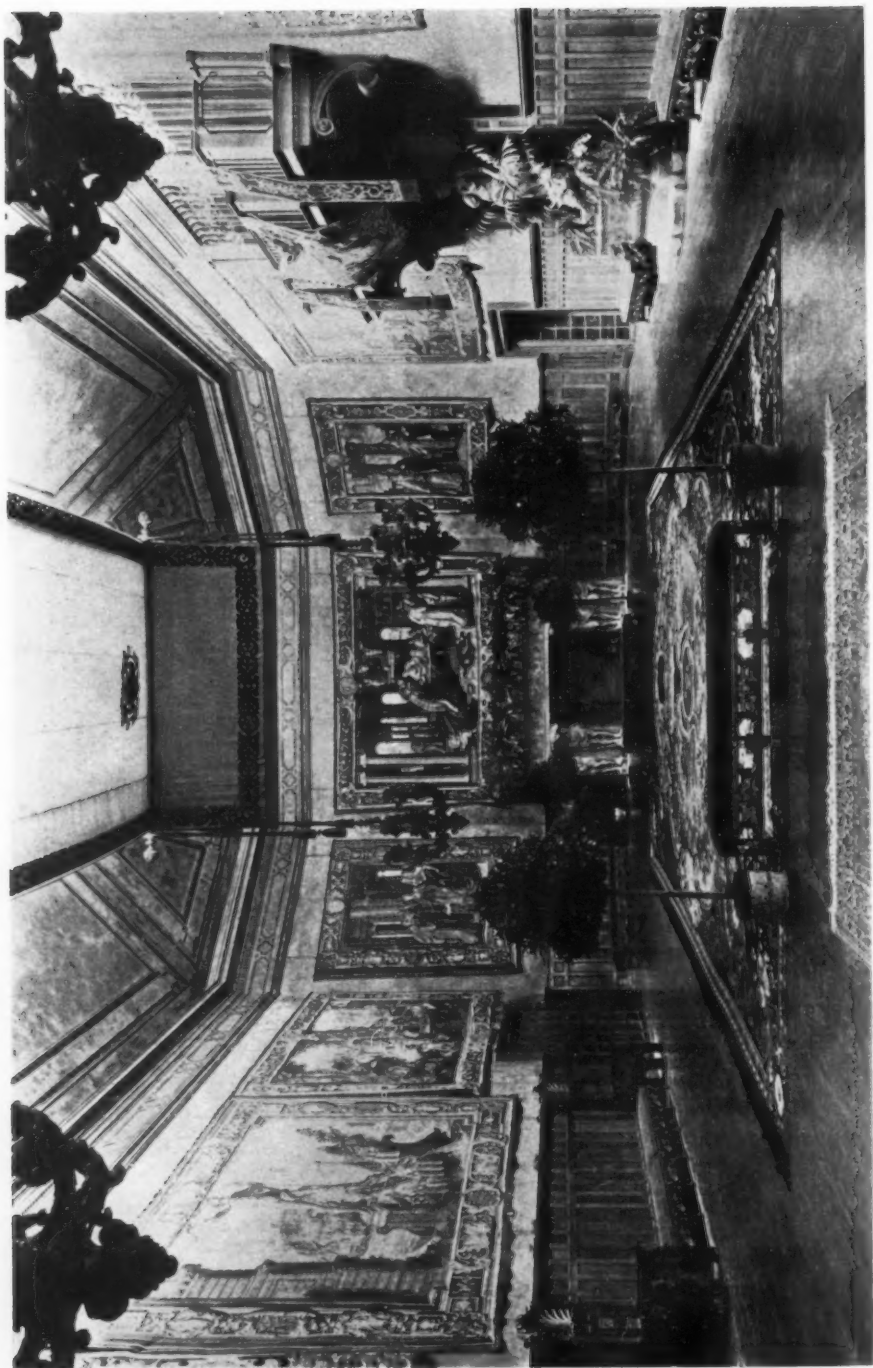
VISTA FROM TAPESTRY GALLERY—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



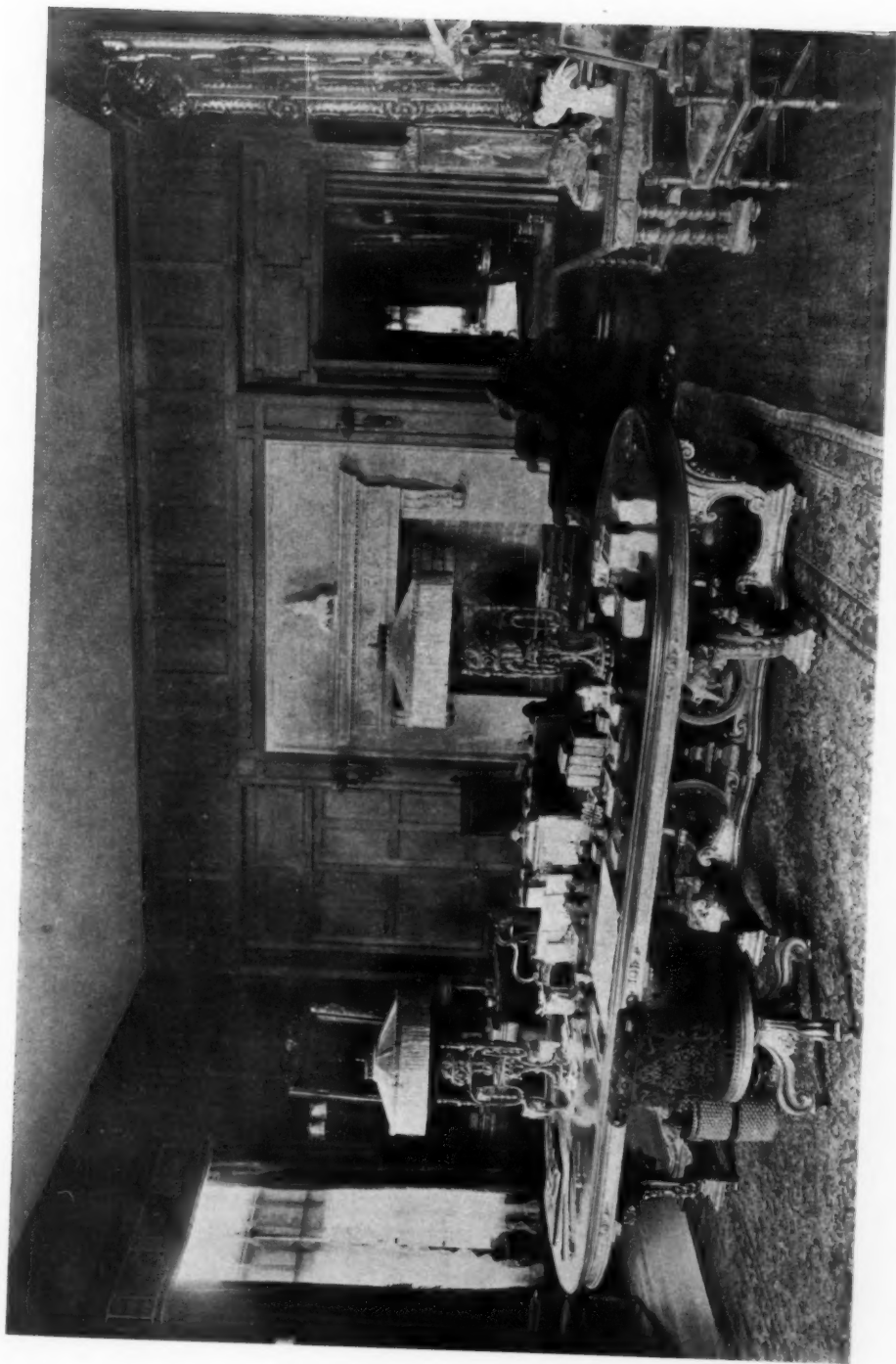
STAIRWAY IN THE "OLD GALLERY"—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



FOUNTAIN IN TAPESTRY GALLERY—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



TAPESTRY GALLERY IN THE RESIDENCE OF
HON. JOHN R. MCLEAN, WASHINGTON, D. C.



THE LIBRARY IN THE RESIDENCE OF
HON. JOHN R. MCLEAN, WASHINGTON, D. C.

so ingeniously. The material obtains a novel and peculiar decorative value because of the inventive skill with which it has been wrought into an architectural pattern.

It is unfortunate that no photograph of the McLean house shows more than one façade. It is situated on a spacious but irregular shaped plot of ground facing on three streets; and one of the greatest merits of the house is the conviction it imposes upon an observer of being the one house which was demanded by that particular situation. Mr. Pope was able to meet the needs of his client by designing a two-story and basement building which is tied down to its site by a salient stone base and a frieze and a projecting roof. The two upper stories are very plainly and unsymmetrically treated, without the use of many incidental features or accents, and with a scrupulous fidelity to his material. The building is a revelation of the strength and dignity which can be obtained by the proper use in the proper place of such a comparatively humble stuff as brick. In spite of all the independence of treatment, it remains substantially Italian in its effect and Italian of the best period. It is one of the few American houses with some depth and surface to the walls, and some genuine modeling in the design; and it is one of the best illustrations of Mr. Pope's ability, even in his most independent moments, to think in terms of the most substantial and fundamental architectural values.

In no other interior has Mr. Pope carried his independence so far as in the interior of the McLean house, and the writer is somewhat at a loss to translate into comprehensible language the impression which these rooms make upon him. Like the exterior of the house, they are spacious in area and large in treatment. They are intended for the entertainment of a considerable number of guests; and the dinners and receptions, which are meant to take place in these rooms should assuredly be official

in character. Yet, notwithstanding the general effect of being grandiose and of being planned for public functions, certain of the rooms have a peculiarly personal character. The library looks as if it was intended to be lived in by a certain individual, and as if the most trivial incidents could happen there without impropriety. In short, the peculiar interest of these rooms is personal rather than architectural, and in so far as the interest is architectural, it is more a matter of decoration than of design. These particular interiors make their effect because of their contents, and because of the bewildering mixture they contain of a large and simple decorative treatment and of a self-assertive assortment of incidental furnishings and trappings.

Very different are the series of interiors which Mr. Pope has designed for the house of Mr. Storrs Wells in New York. In this case the rooms were comparatively small, and a specifically French type of design was adopted. Because of the moderate size of the rooms and because of their generally French character, they had to be elaborately treated, while at the same time the elaboration had to be subdued to a simplified and consistent general effect. In designing these rooms, Mr. Pope has proved that he can bestow as much delicacy and charm upon a series of French as he can upon a series of Adams rooms; but these rooms are suffused with atmosphere as well as being stamped with style. They have a peculiar personal daintiness about them—as if they were made for the habitation of one particular individual, and as if without the actual presence of that individual in the picture they lacked something of being complete. They are a brilliant illustration of the way in which a certain type of interior design can be both modernized and naturalized, not only by a sympathetic understanding of its special qualities, but by being individualized in the service of an appropriate personality.



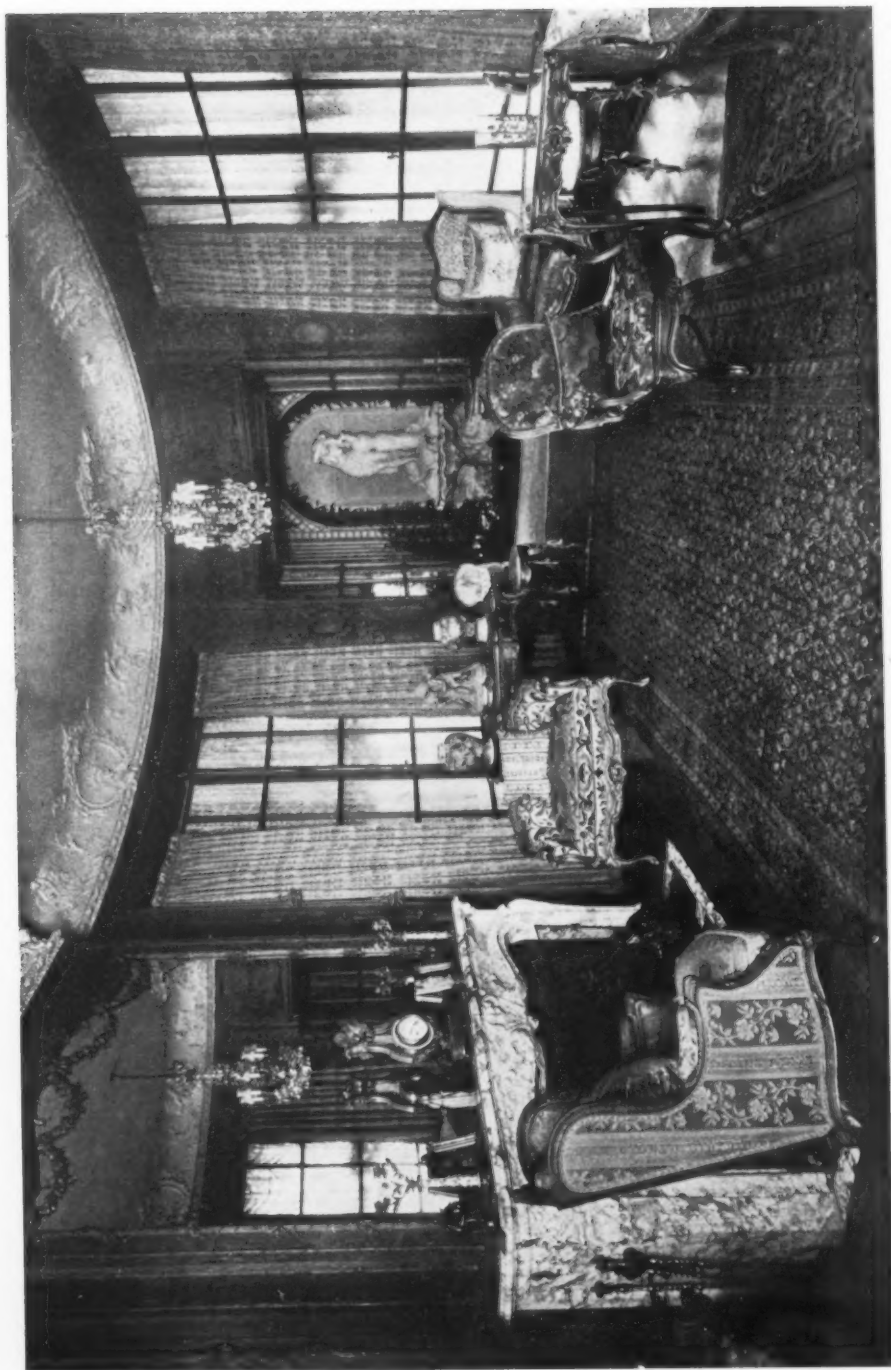
THE VESTIBULE IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.



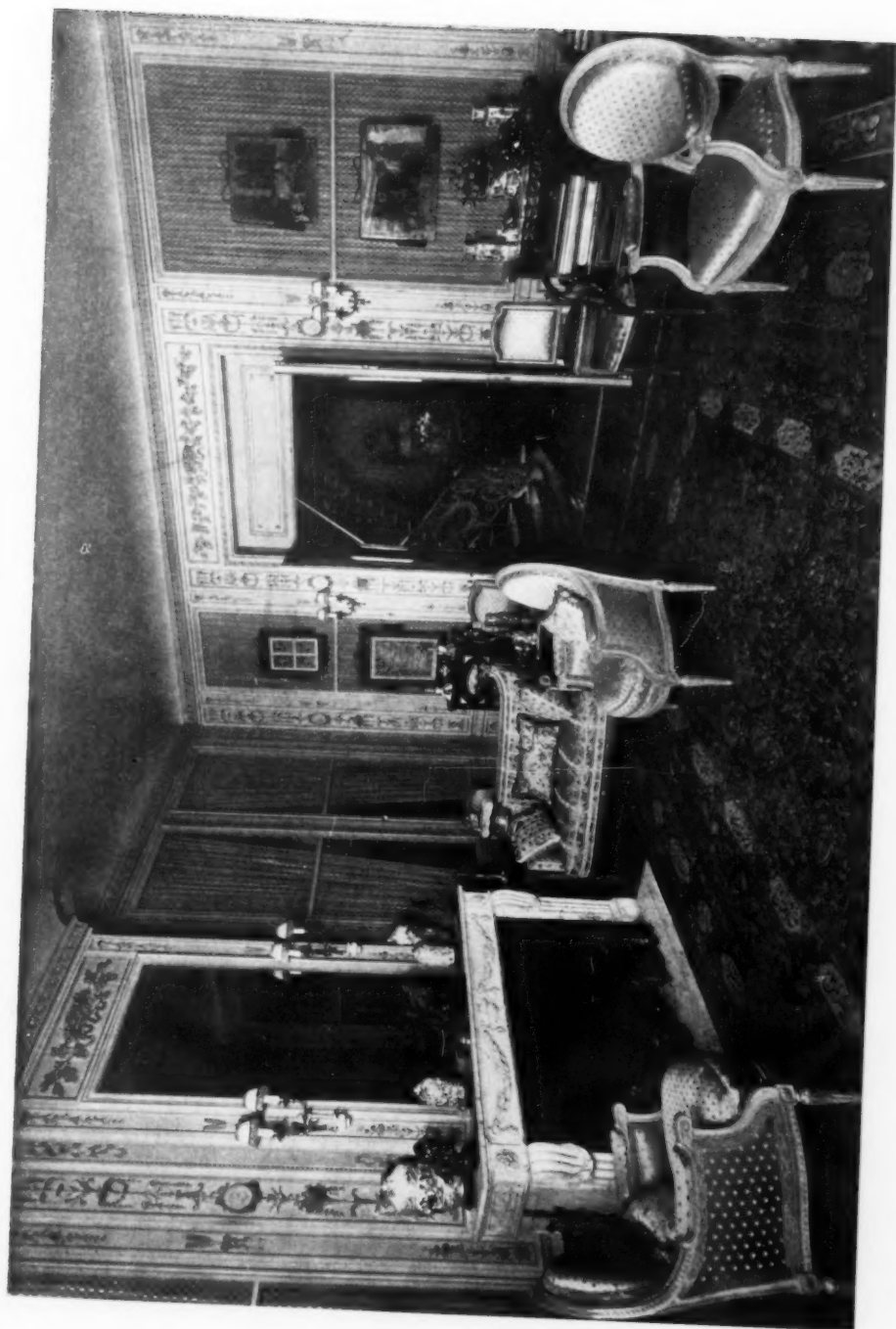
THE STAIR HALL IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.



ENTRANCE HALL IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.



THE BOUDOIR IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.



THE LIBRARY IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.

III.

Like all architects with a genuine gift for design, Mr. Pope is as much at ease in adapting houses to the surrounding landscape as he is in sympathetically interpreting either an historic style or a client's personality. He does not need the help of a landscape architect any more than he needs the services of an interior decorator. In fact, he has a rare sense for architectural values in relation to a landscape. He is able to bestow upon an essentially artificial landscape scheme, such as that which frames the Jacob's House in Newport, a genuine out-of-doors feeling, and he is peculiarly happy in handling the details and incidents of a complicated landscape architectural scheme.

Some of the incidental effects are particularly worth considering. Take, for instance, the fragment in the garden of Mr. W. Storrs Wells at Newport—in which a highly artificial landscape effect after the French eighteenth century manner becomes as debonair, as charming, and as personal as the interior of the same gentleman's house in New York. It would be difficult to find a more seductive detail among a score of old French gardens, or one in which the dancing Cupids cut their capers to a prettier tune in the scenery. In order to appreciate Mr. Pope's ability sympathetically to adapt himself to varying requirements, the reader should place next to the detail in the Newport garden the simple tombstone of Mr. Peter F. Collier at Wickatunk, New Jersey. In this second case the whole effect is obtained by an arrangement of the planting in relation to a few slabs of stone, an arrangement which subdues the spectator to silence, while at the same time harmonizing perfectly with the woods and the brush.

The simpler houses designed by Mr. Pope all of them exhibit his ability to deal sympathetically with unpretentious rural architectural problems. It seems strange that a man who can design a place such as that belonging to Mr. Jacobs in Newport should feel equally at ease in planning and planting

a pretty little farmhouse; but there can be no doubt about the fact. The cottage on the place at Hempstead, Long Island, is a most sympathetic example of informal arrangement and planting. The farmhouse of Mr. O. H. P. Belmont is English in its peaceful, rural atmosphere, while at the same time it indicates to the passer-by that it is the farmhouse of a gentleman farmer. The farmyard is not in the least a court. It is a place in which the stock may not inappropriately perform some of their most homely duties, but you are at the same time given plainly to understand that it is intended only for well-bred stock. While there is less atmosphere to the lodge of the place of W. K. Vanderbilt, Jr., that little building exhibits an unusually idiomatic and firm treatment of a style, which might have been supposed to be out of Mr. Pope's line.

Turning to his larger country houses, that belonging to Mr. Charles A. Gould at Greenlawn, Long Island, affords an excellent illustration of Mr. Pope's ability to give a fresh value to forms whose ordinary use has become stereotyped. This particular case scarcely does justice to Mr. Pope, because the grounds around the house have not been fully planted, and because some years must elapse before it will have the setting of trees and verdure which are, of course, essential to the carrying out of his idea. The building is essentially a piece of landscape architecture, which is intended for a site higher than the immediately surrounding country, and which calls for a framework of foliage. But overlooking the fact that it cannot yet be seen under the conditions intended by the architect, what an amusing combination it is of originality and tradition. The central pavilion belongs to a much earlier period of French domestic architecture than do the wings, but the combination of the two styles is successful; and because of the association the earlier style loses its severity, and the later style becomes picturesque. There is something much more masculine about



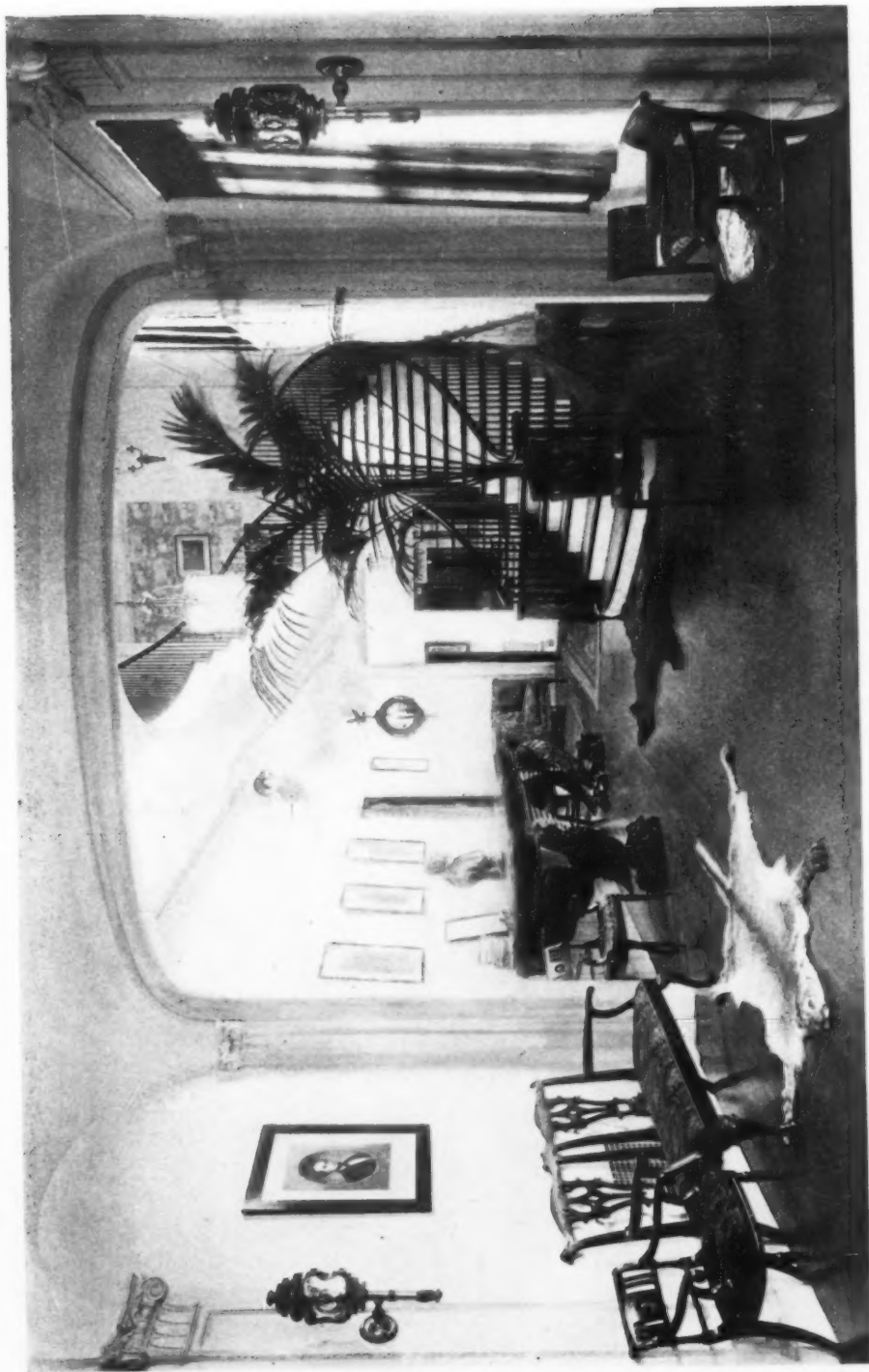
COUNTRY RESIDENCE,
OLD WESTBURY, L. I.



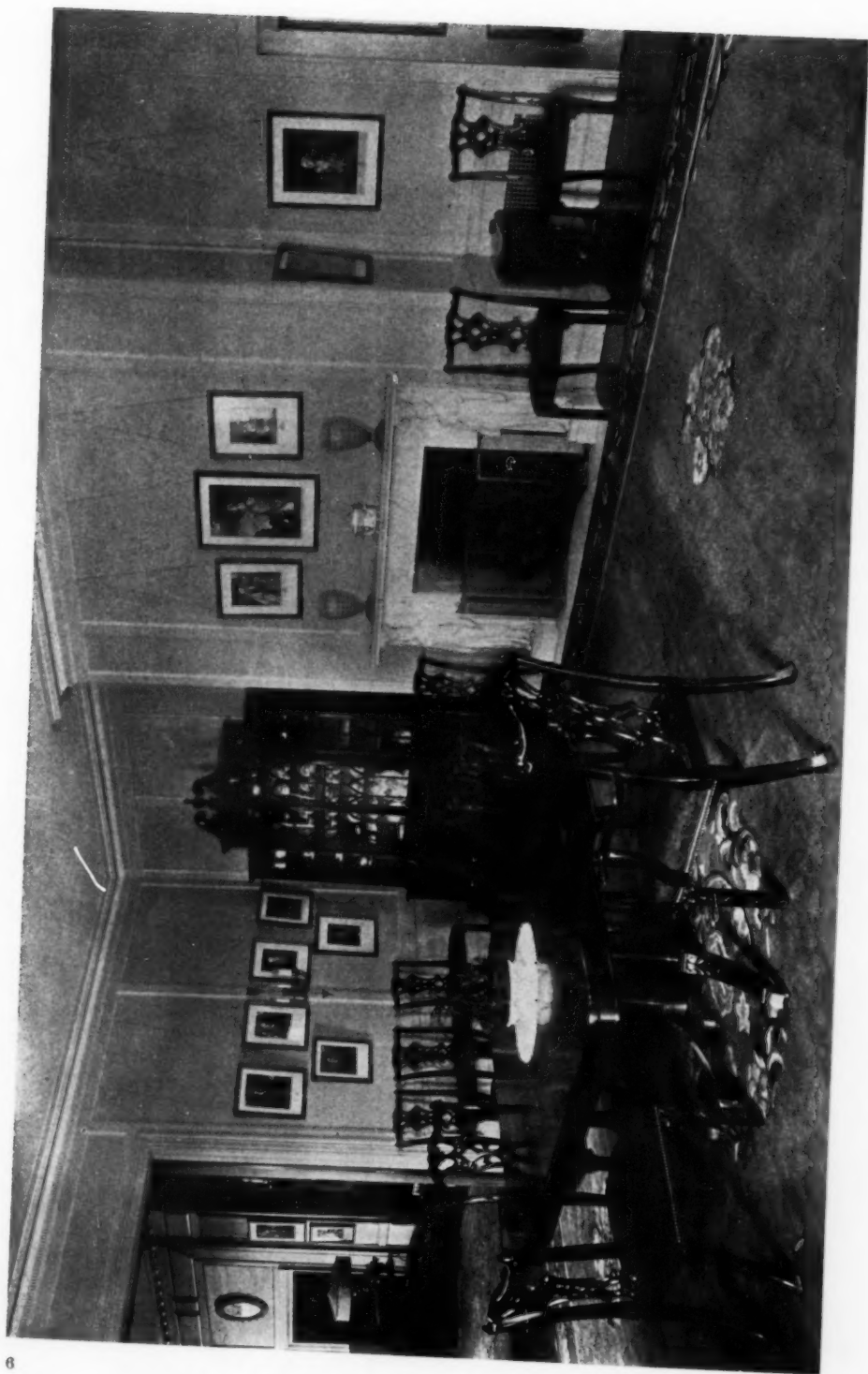
COUNTRY RESIDENCE
OLD WESTBURY, L. I.



APPROACH TO COUNTRY RESIDENCE,
AT OLD WESTBURY, L. I.



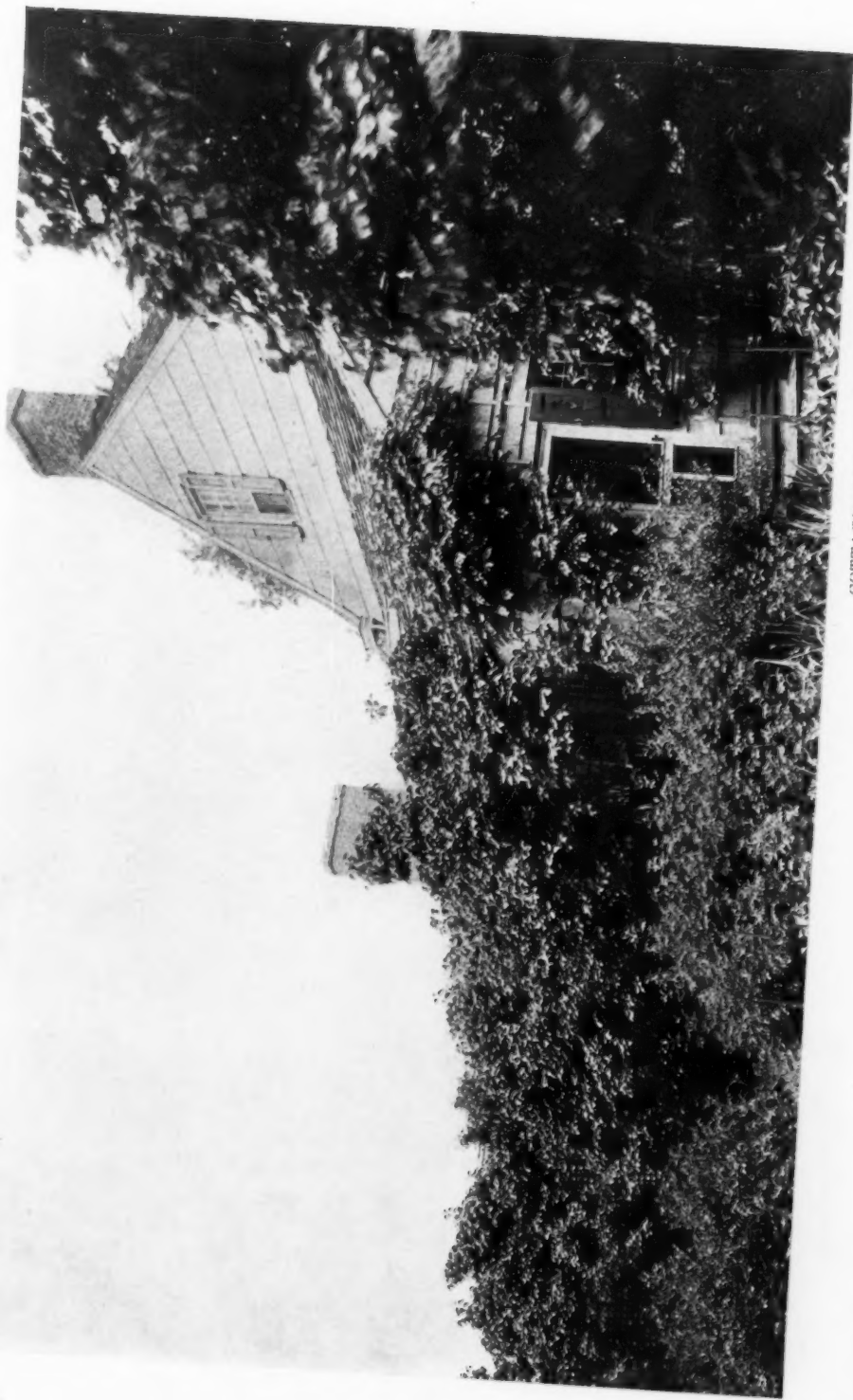
STAIR HALL-COUNTRY RESIDENCE,
AT OLD WESTBURY, L. I.



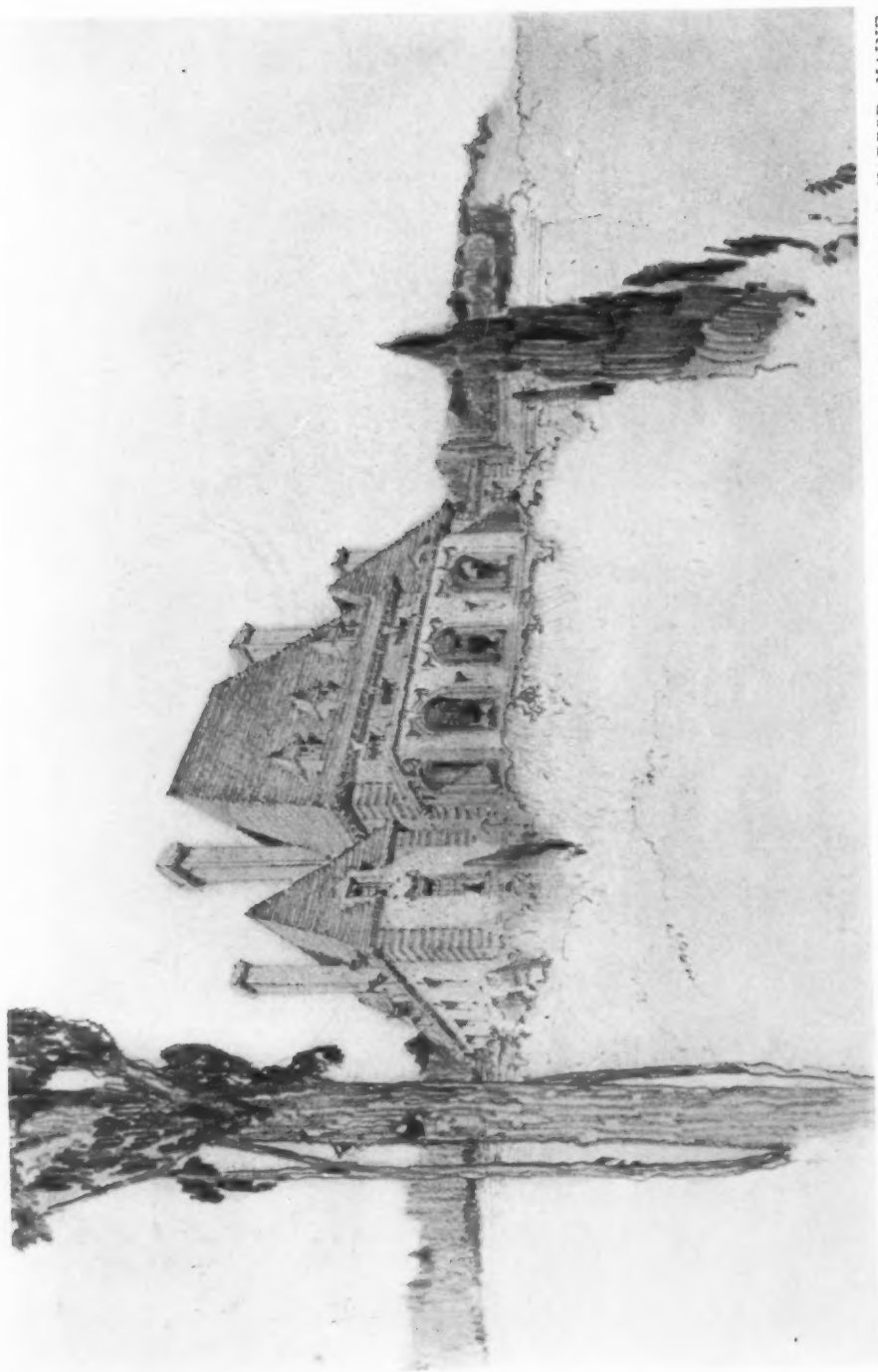
DINING ROOM—COUNTRY RESIDENCE
AT OLD WESTBURY, LONG ISLAND.



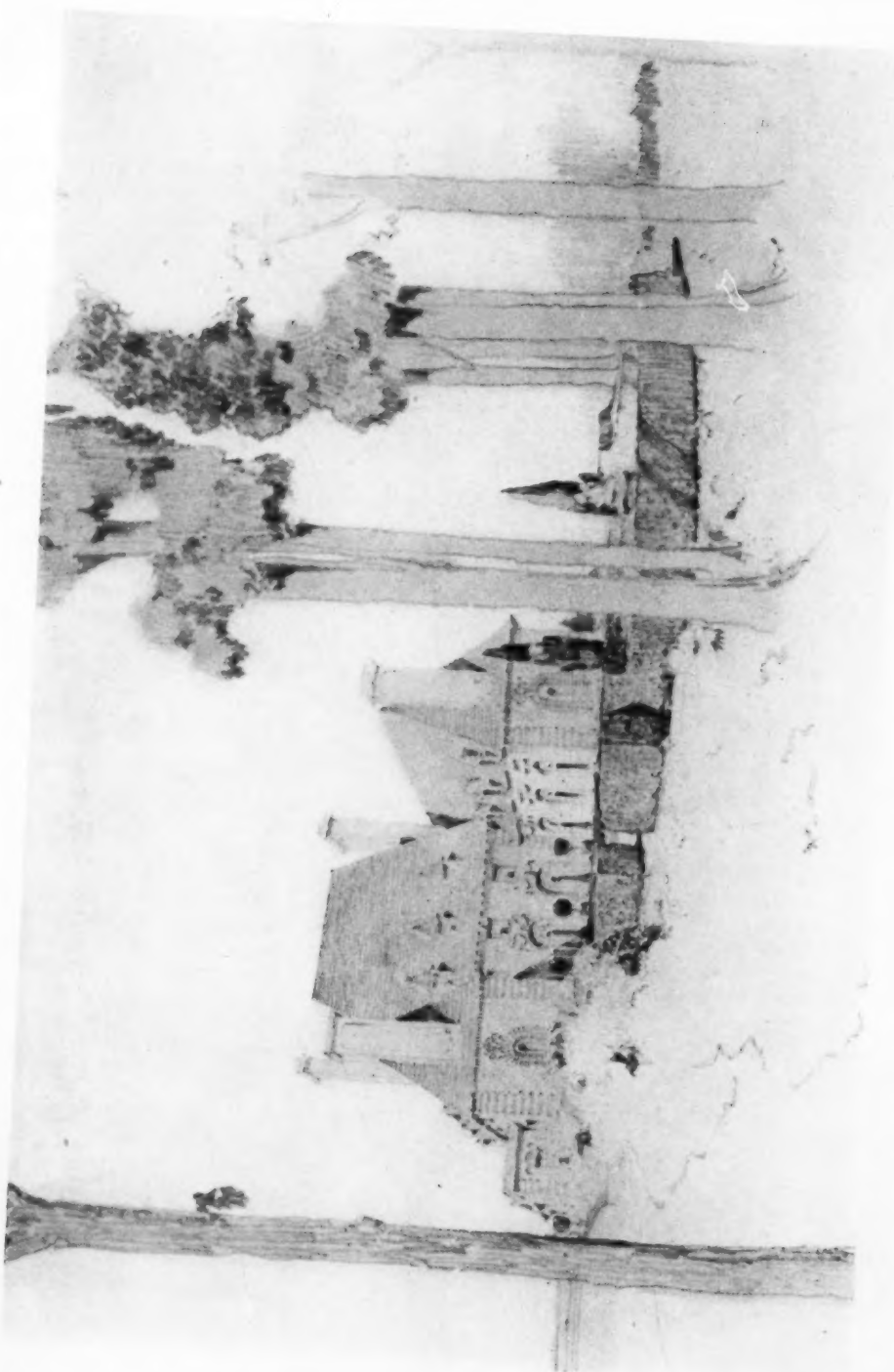
LIVING ROOM—COUNTRY RESIDENCE
AT OLD WESTBURY, LONG ISLAND.



COTTAGE—ESTATE AT OLD WESTBURY, LONG ISLAND.



COTTAGE AT BAR HARBOR, MAINE.



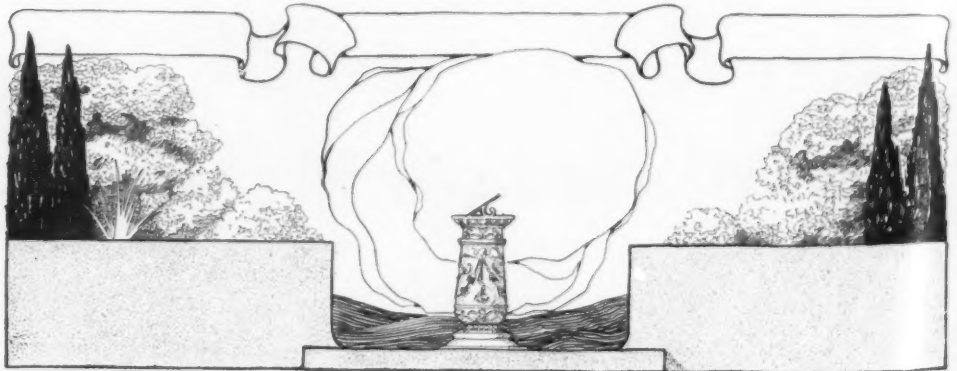
COTTAGE AT BAR HARBOR, MAINE.

this particular excursion into French architecture than there is in the cases of the ones previously noted; and, while it is more masculine, it is also more impersonal. Both inside and out the architect has been economical in his use of detail, and has avoided merely incidental treatment. It is a strong, independent, yet thoroughly French, design; and, when it has the advantage of a proper setting of foliage on the exterior and more complete and careful furnishing on the interior, it will become much more positive in its effect. It is one of those houses which will acquire charm from maturity, and it will mature very rapidly.

A much completer, although a somewhat humbler, effect has already been obtained in the house and garden at Hempstead, Long Island. In this instance one gets, as in some of the smaller homes, a sense that the building, just as a matter of architecture, was used chiefly to create a particular impression desired by the owner—the impression of an unpretentious residence of a gentleman living in the country. The house is English in the effect it produces of comfort and retirement, while it is more French than English in the evidence it affords of being thoroughly designed. As a matter of fact, however, it is neither French nor English, but comes as near to being an American house as an American architect can be expected to get. Our best American frame residences have always looked something like this, and have united the necessary unpretentiousness of a wooden building with a prevailing air of good taste,

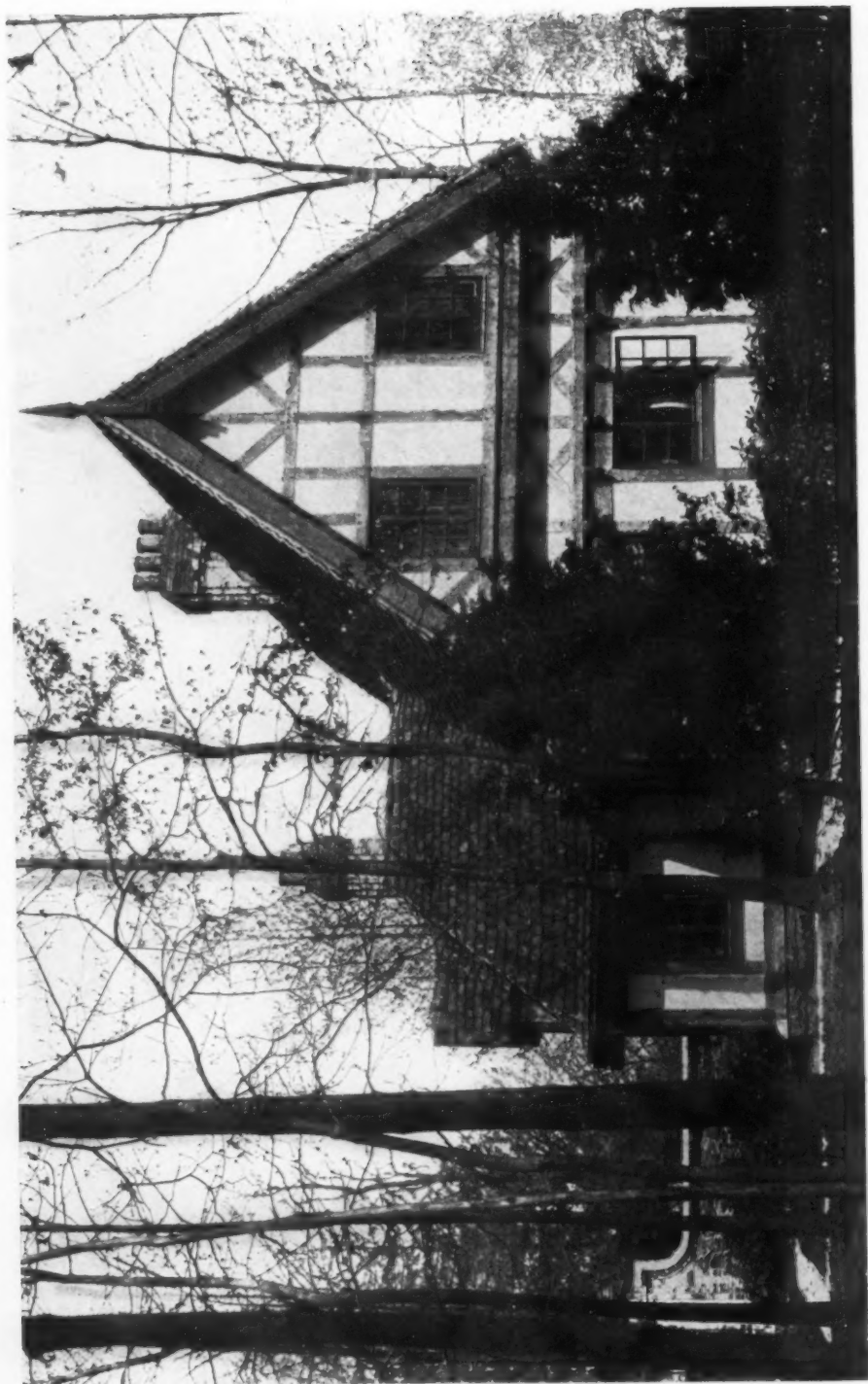
simplicity, comfort and respectable antecedents.

The Burrill House finally is a much more ambitious architectural design. It is extraordinary that a house, which is so complete a country residence and has been so elaborately designed, should not possess a more definite lineage and associations. But Mr. Pope has succeeded in creating a thoroughly formal house and grounds out of traditional elements, which nevertheless cannot be definitely labelled. In general, it may be said to be modern French, but it is French, with all the mere mannerism excluded and touched with something of the larger Italian spirit. Unnecessary detail has been ruthlessly sacrificed; but with all its simplification there is no sense of attenuation, because the general design is elaborate and brings with it a varied and picturesque outline and many entertaining incidents. The awnings, for instance, add an effect almost of gayety, which none but a very independent and self-confident designer would have dared to intrude. It is a beautiful example of Mr. Pope's independence of spirit, even when immersed in the intricacy of a purely and elaborately formal design. That he has been as entirely successful in this instance as in some others can hardly be claimed. It gives one more of a sense of architecture than of residence, more a sense of arrangement than of the desirable finality of effect. But those who agree with this judgment will certainly wish to add that there are not many architects who are as interesting in their most successful buildings as Mr. Pope in his less successful ones.





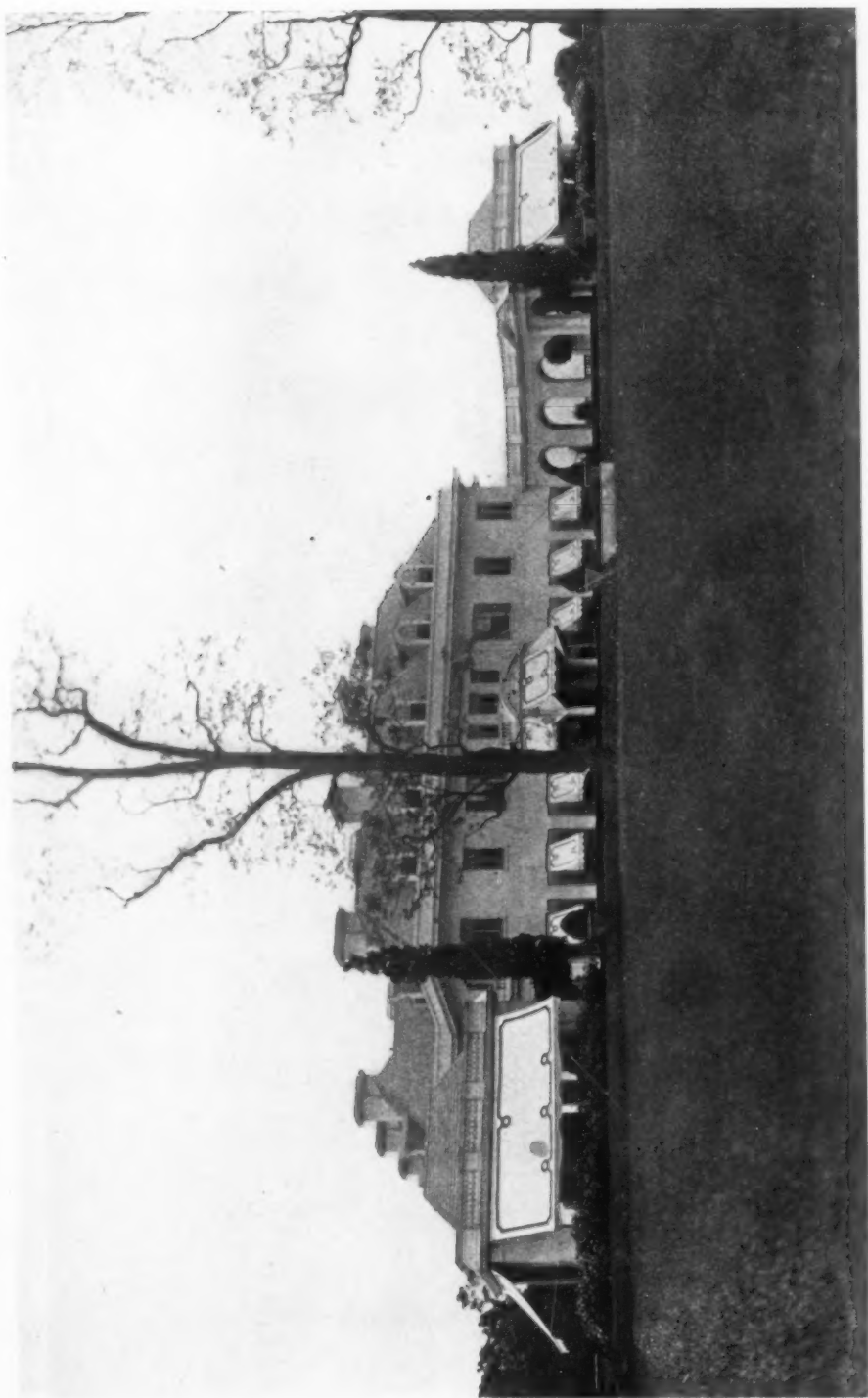
SOUTH GATE LODGE AT "DEEPPDALE,"
ESTATE OF W. K. VANDERBILT, JR.
GREAT NECK, LONG ISLAND.



SOUTH GATE LODGE AT "DEEPPDALE."
ESTATE OF W. K. VANDERBILT, JR.
GREAT NECK, LONG ISLAND.



THE SOUTH GATES TO "DEERDALE,"
ESTATE OF W. K. VANDERBILT, JR.,
GREAT NECK, LONG ISLAND.



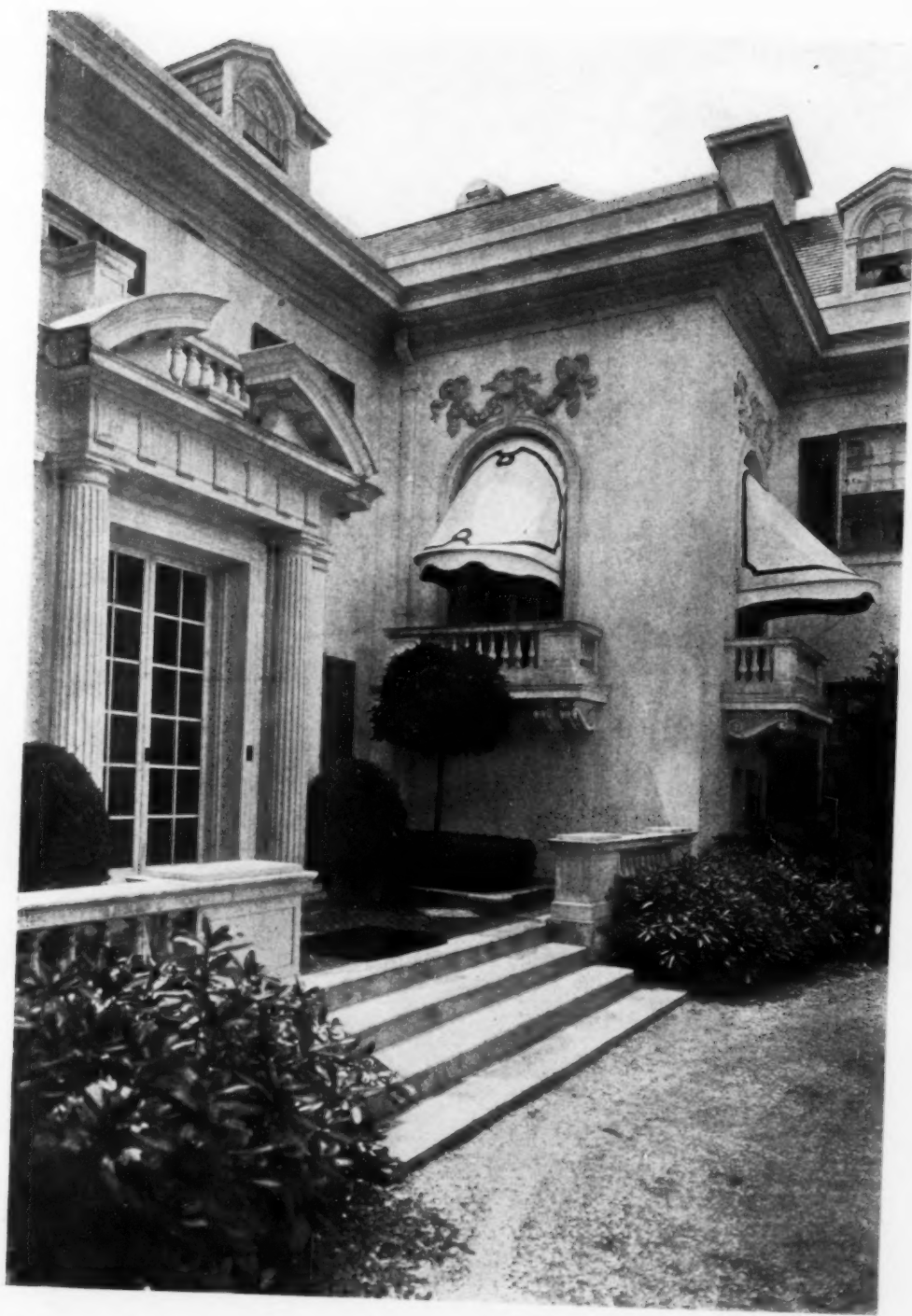
GARDEN FRONT. RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
JERICHO, LONG ISLAND.



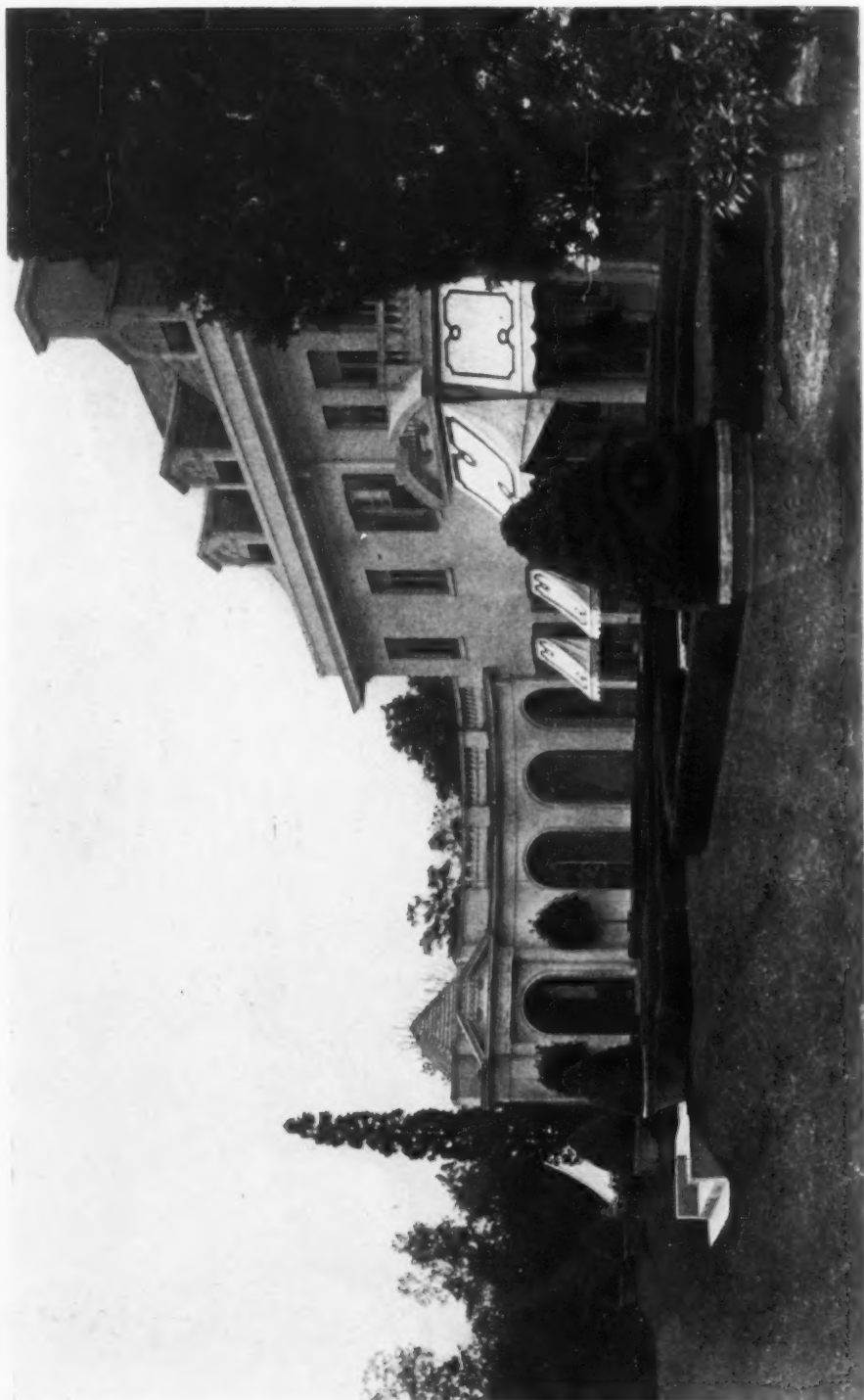
APPROACH TO RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
JERICHO, LONG ISLAND.



PAVILION—RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
JERICHO, LONG ISLAND.



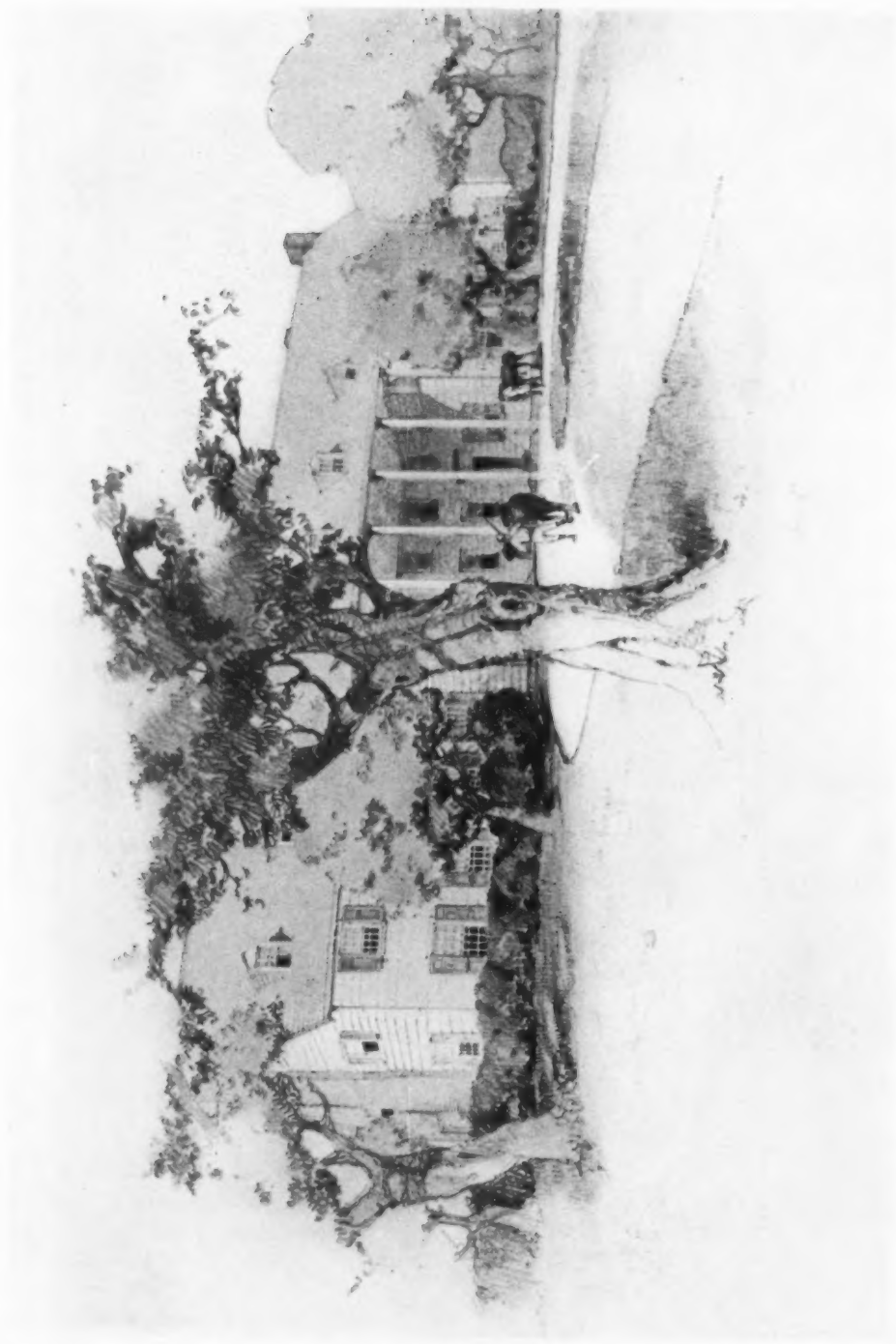
ENTRANCE TO THE RESIDENCE OF
MIDDLETON S. BURRILL, ESQ.
JERICHO, LONG ISLAND.



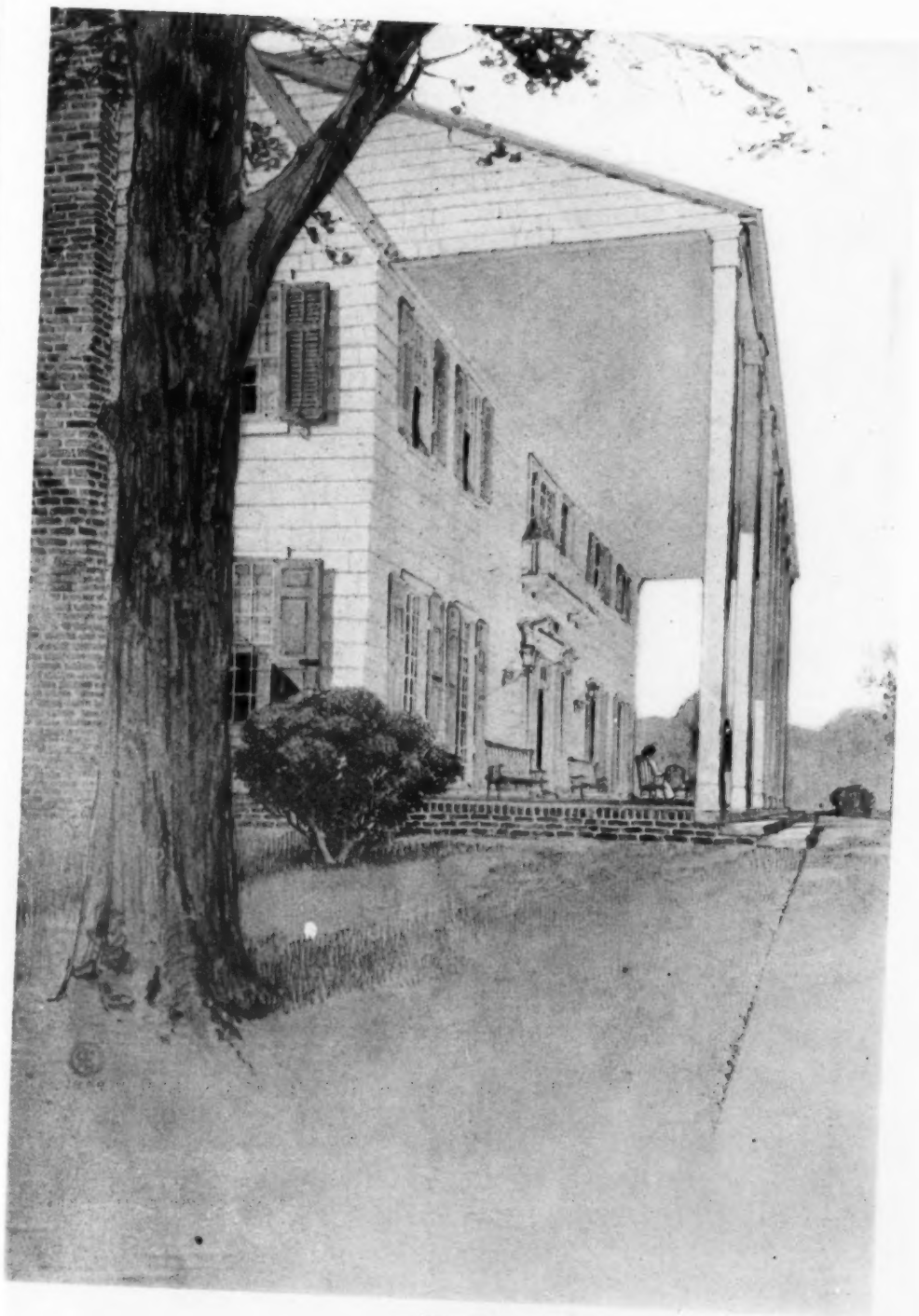
RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
JERICHO, LONG ISLAND.



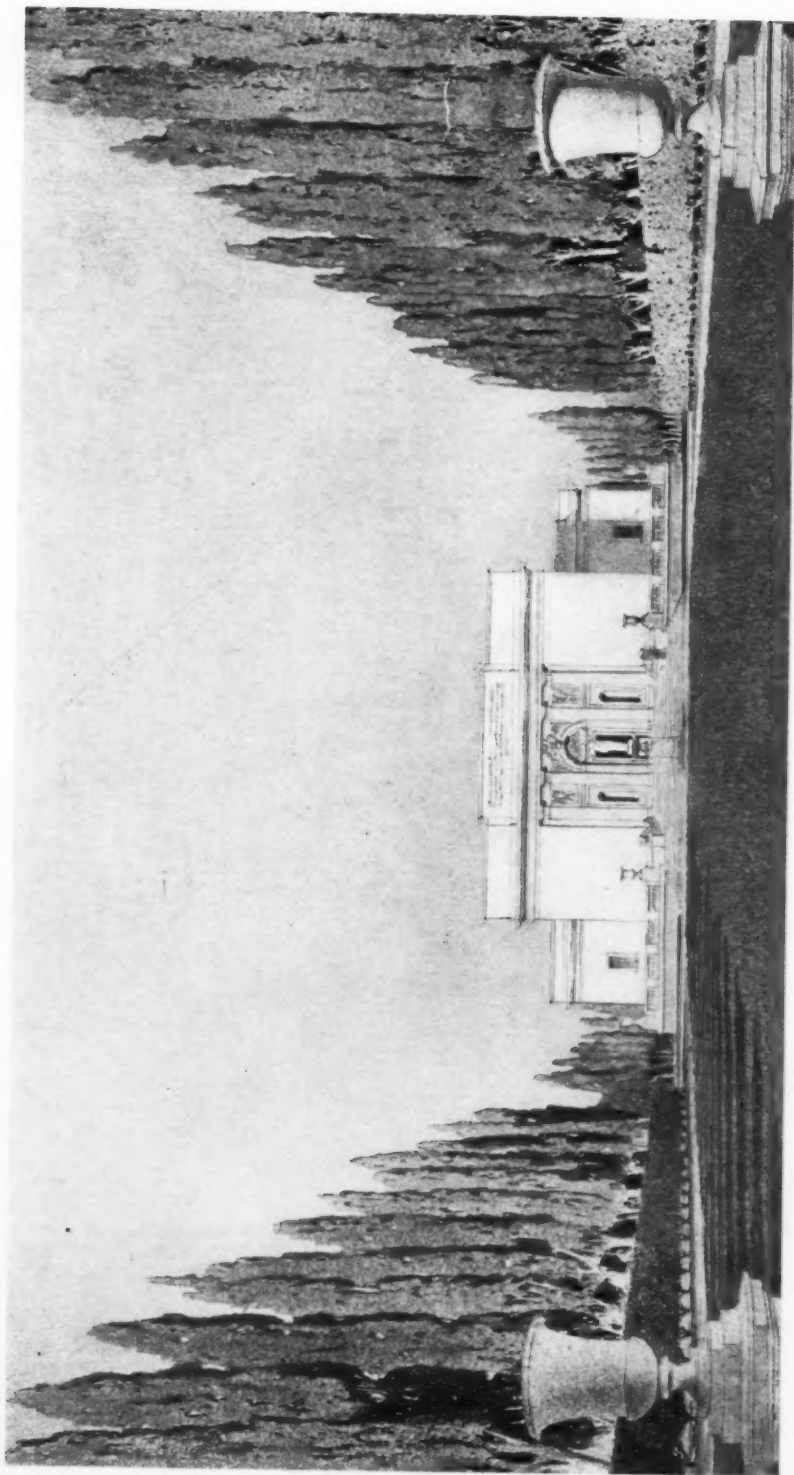
LILY POND—ESTATE OF W. STORRS WELLS, ESQ.
NEWPORT,
RHODE ISLAND.



HOUSE OF ROBT. J. COLLIER, ESQ.
VIEW FROM ORCHARD.
WICKATUNK, NEW JERSEY.



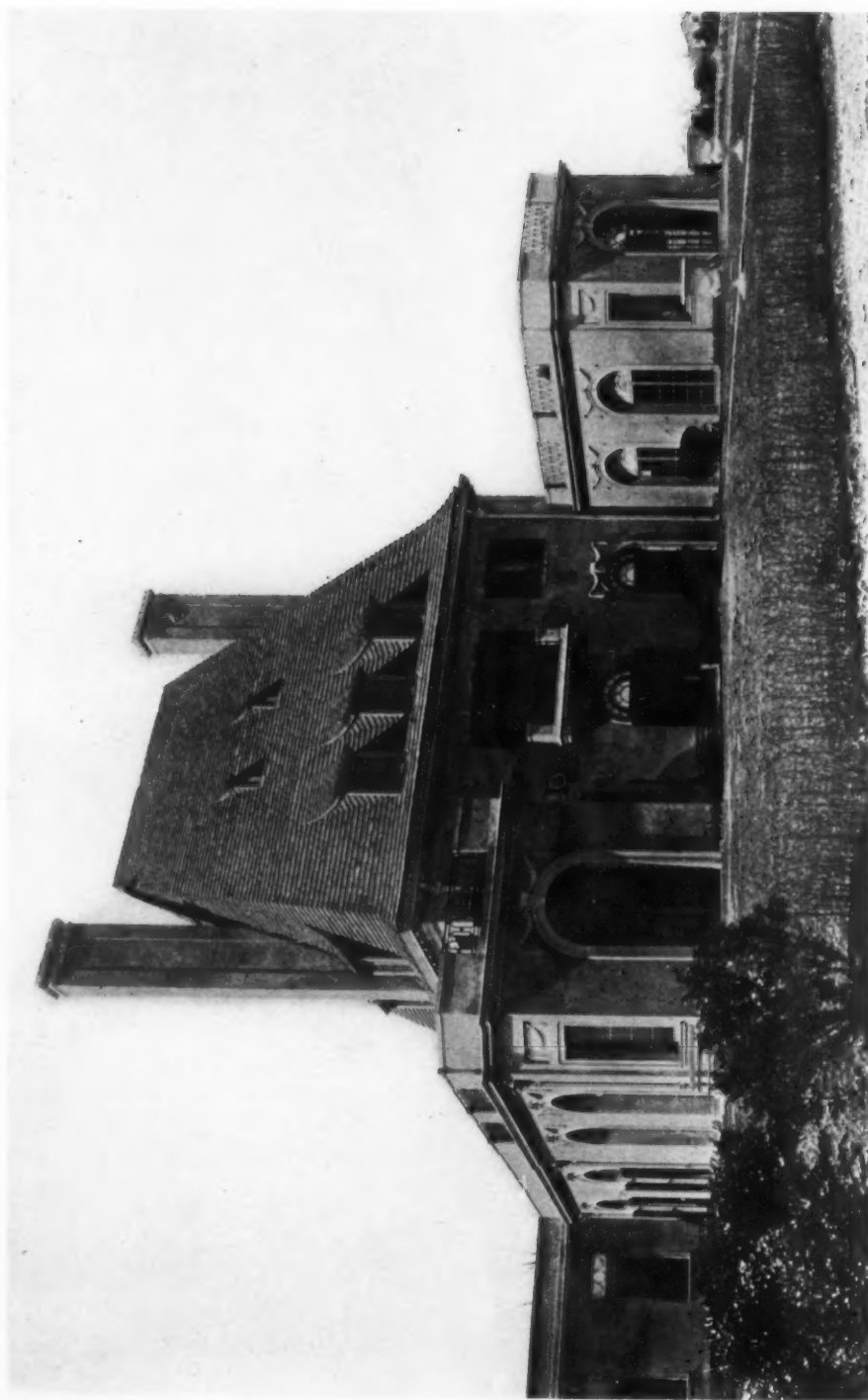
PORTICO—HOUSE OF ROBT. J. COLLIER, ESQ.
WICKATUNK, NEW JERSEY.



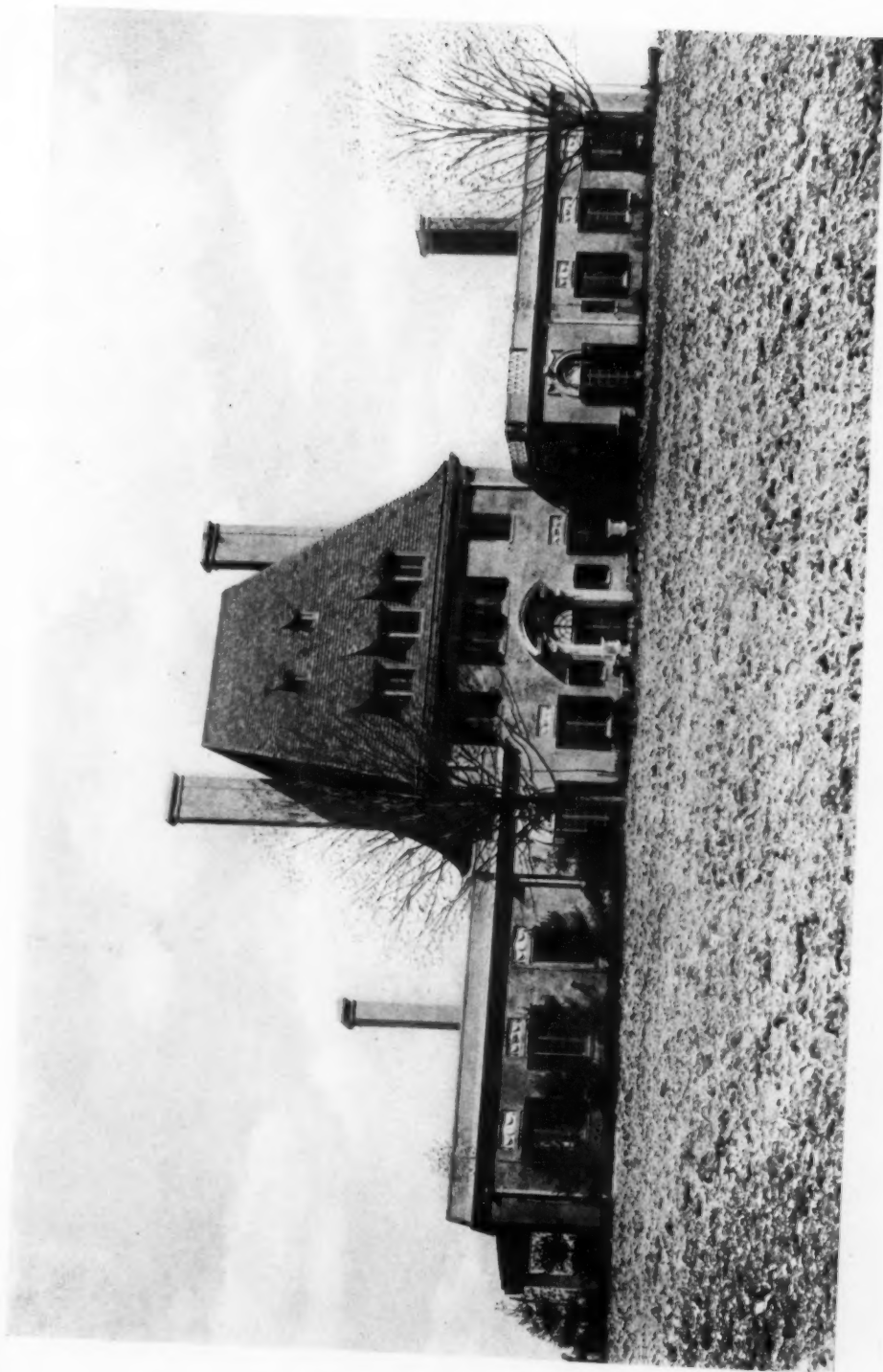
IMPROVEMENTS AT LINCOLN FARM
HODGENVILLE, KENTUCKY.



ENTRANCE TO THE COUNTRY RESI-
DENCE OF CHARLES R. GOULD, ESQ.
GREENLAWN, LONG ISLAND.



GARDEN FRONT—COUNTRY RESI-
DENCE OF CHARLES A. GOULD, ESQ.
GREENLAWN. LONG ISLAND.



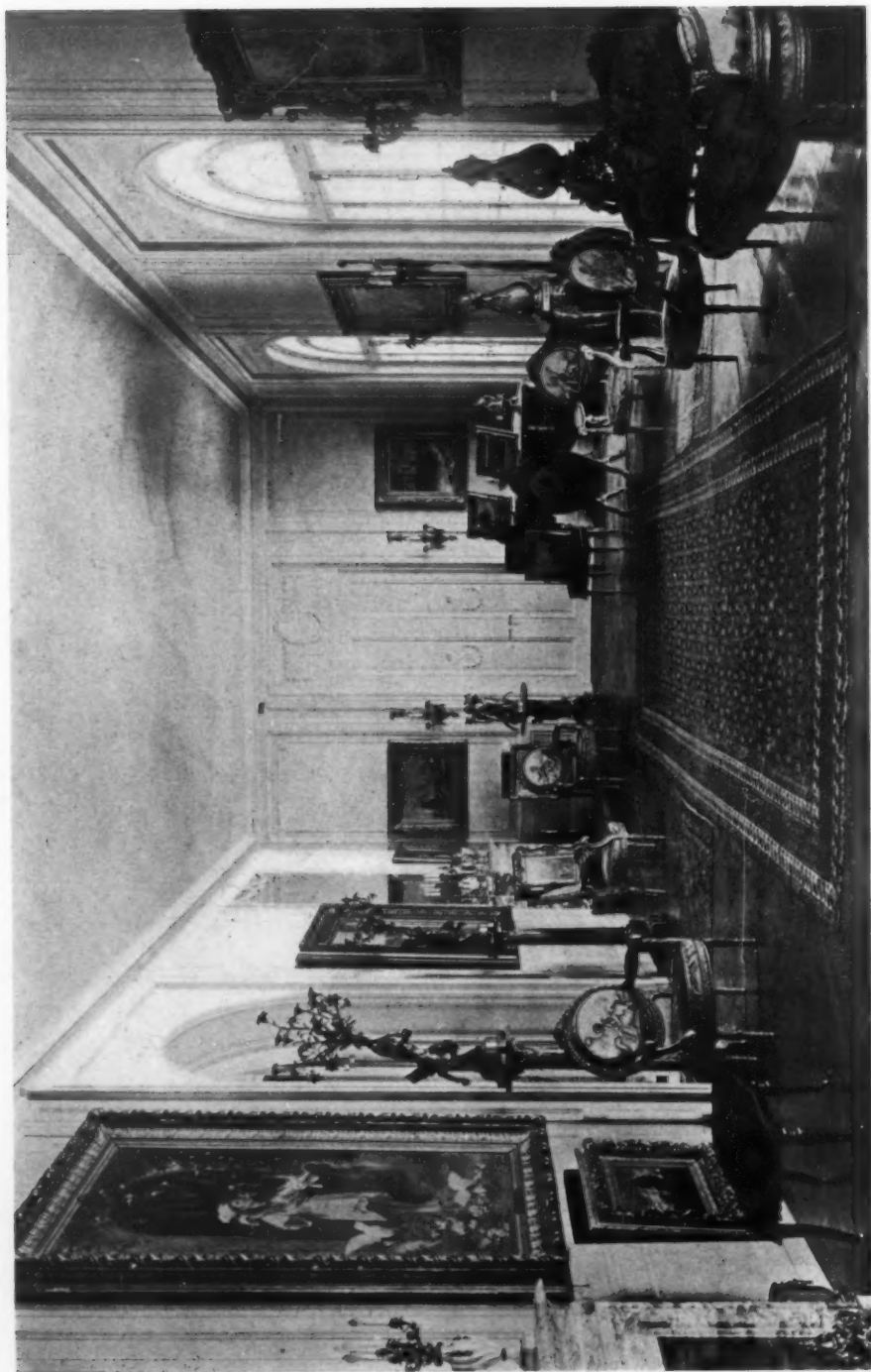
COUNTRY RESIDENCE OF CHARLES A. GOULD, ESQ.
GREENLAWN,
LONG ISLAND.



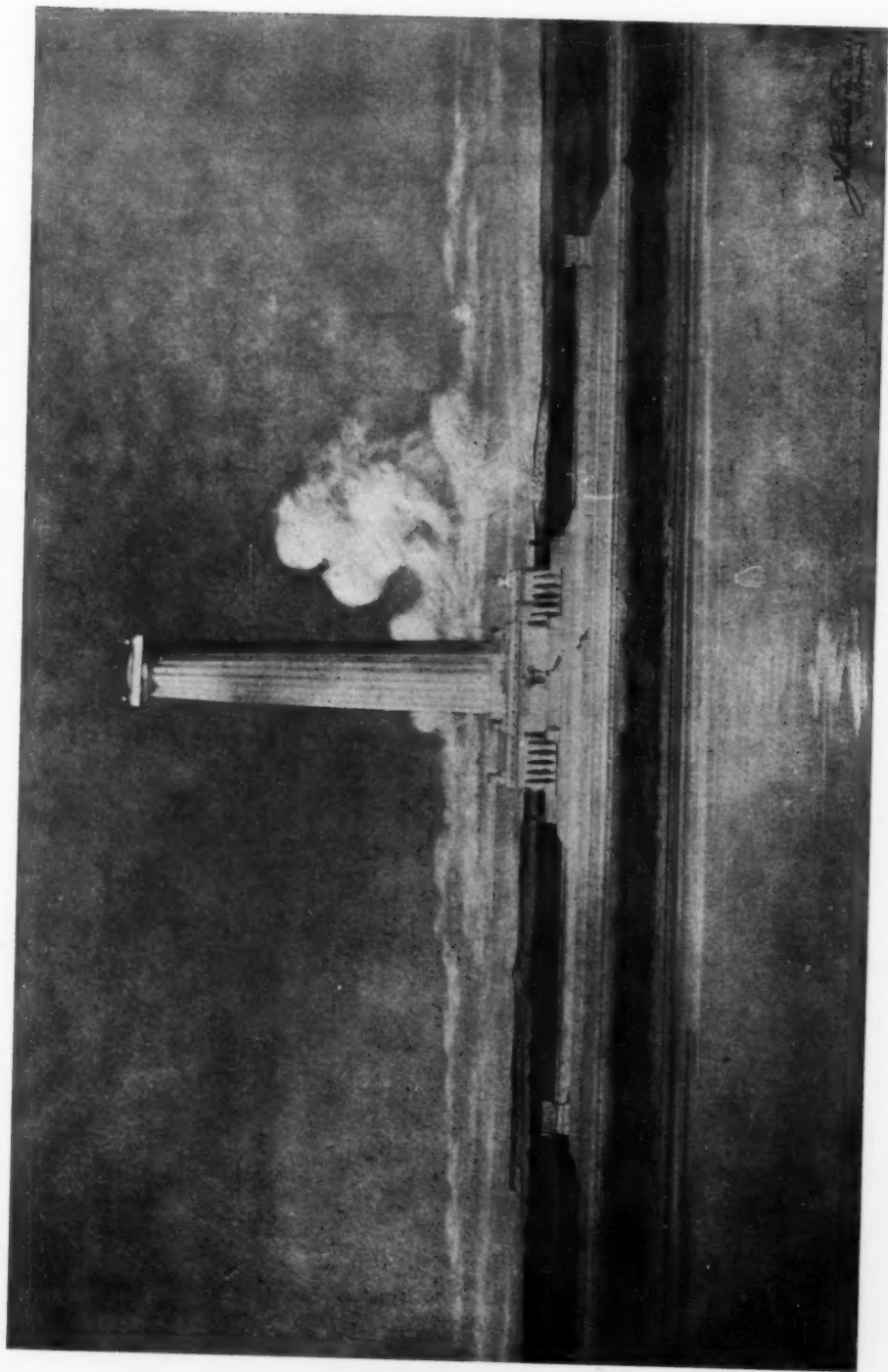
LIBRARY IN THE COUNTRY RESIDENCE OF
CHARLES A. GOULD, ESQ.
GREENLAWN,
LONG ISLAND.



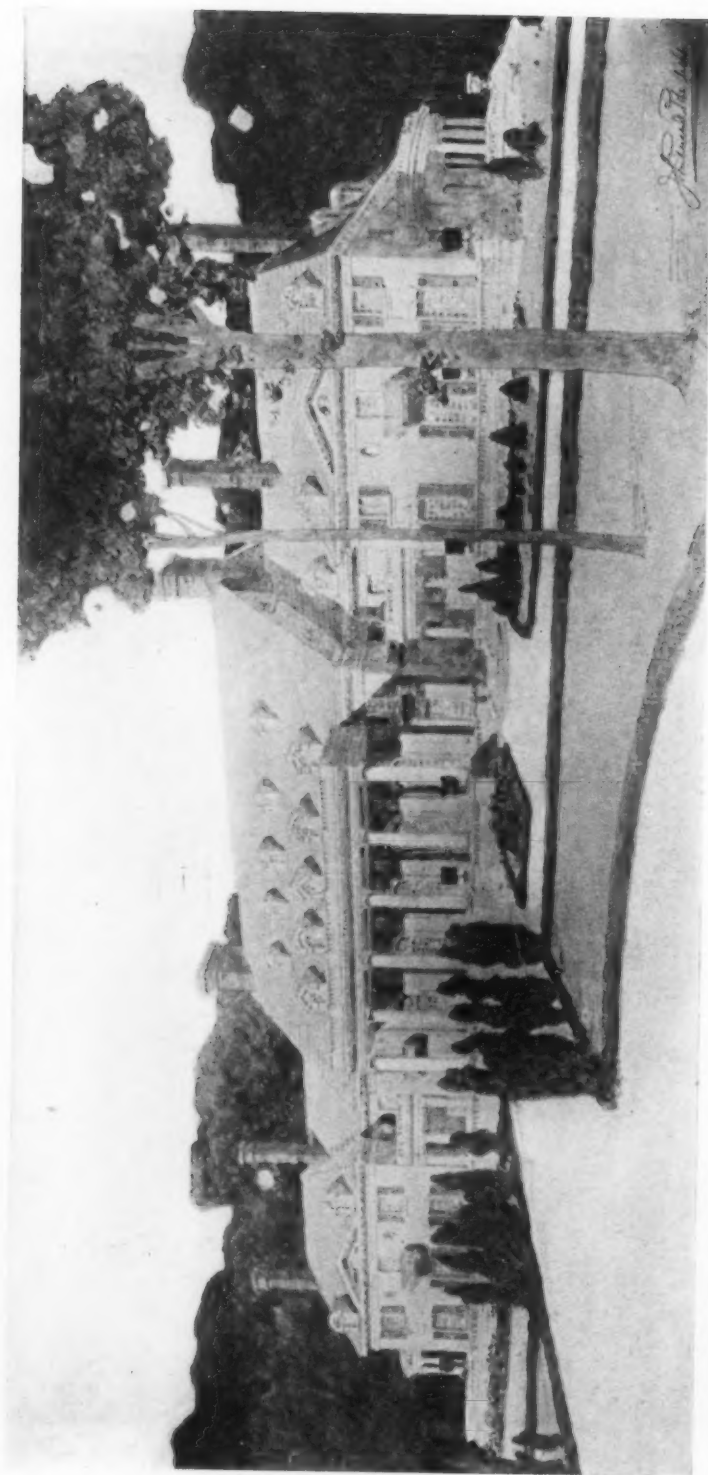
DINING ROOM IN THE COUNTRY RES-
DENCE OF CHARLES A. GOULD, ESQ.,
GREENLAWN, LONG ISLAND.



LIVING ROOM IN THE COUNTRY RESIDENCE OF
CHARLES A GOULD, ESQ.
GREENLAWN, LONG ISLAND



DESIGN FOR A COMMEMORATIVE MONUMENT ON THE GREAT LAKES.



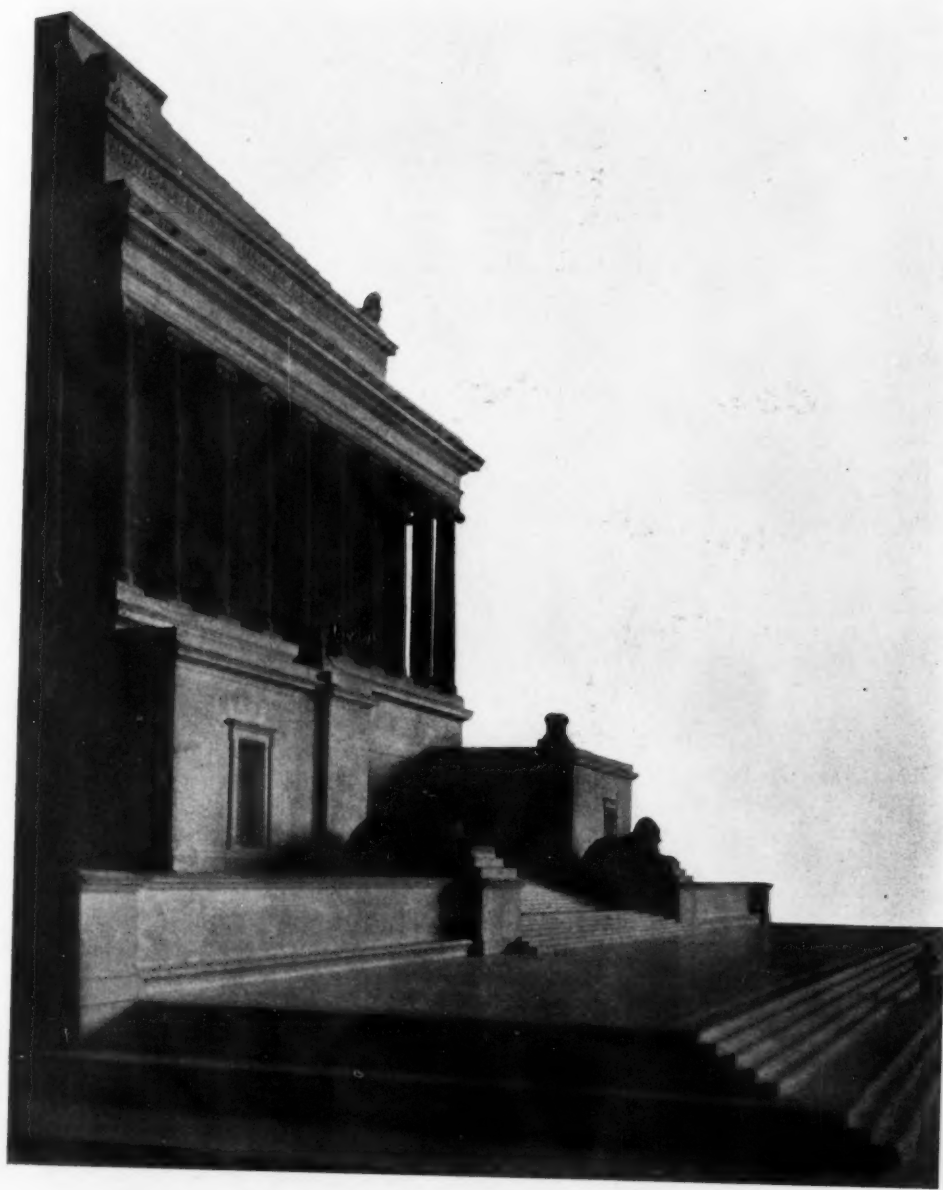
COUNTRY HOUSE ON LONG ISLAND.



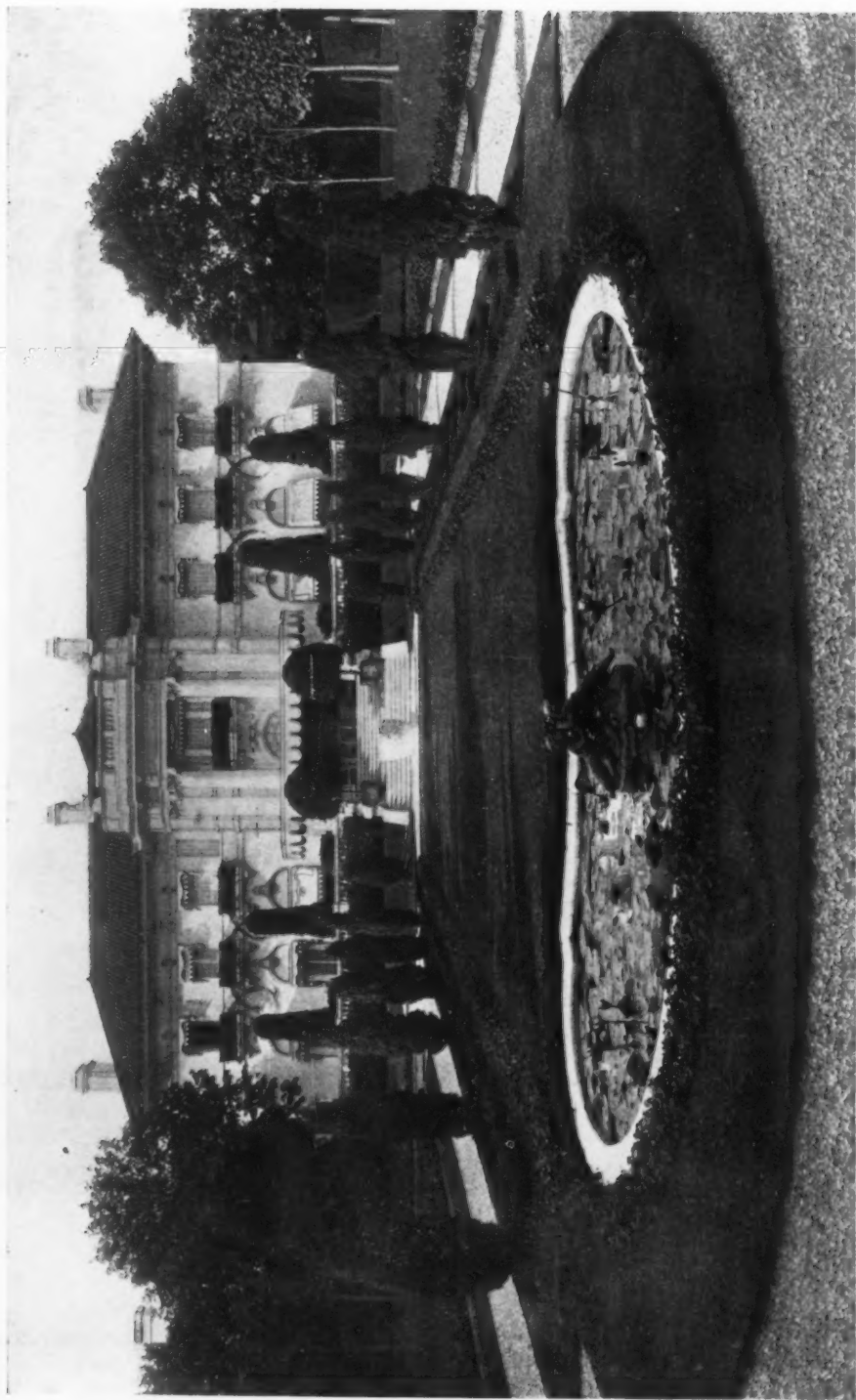
COUNTRY HOUSE ON LONG ISLAND.



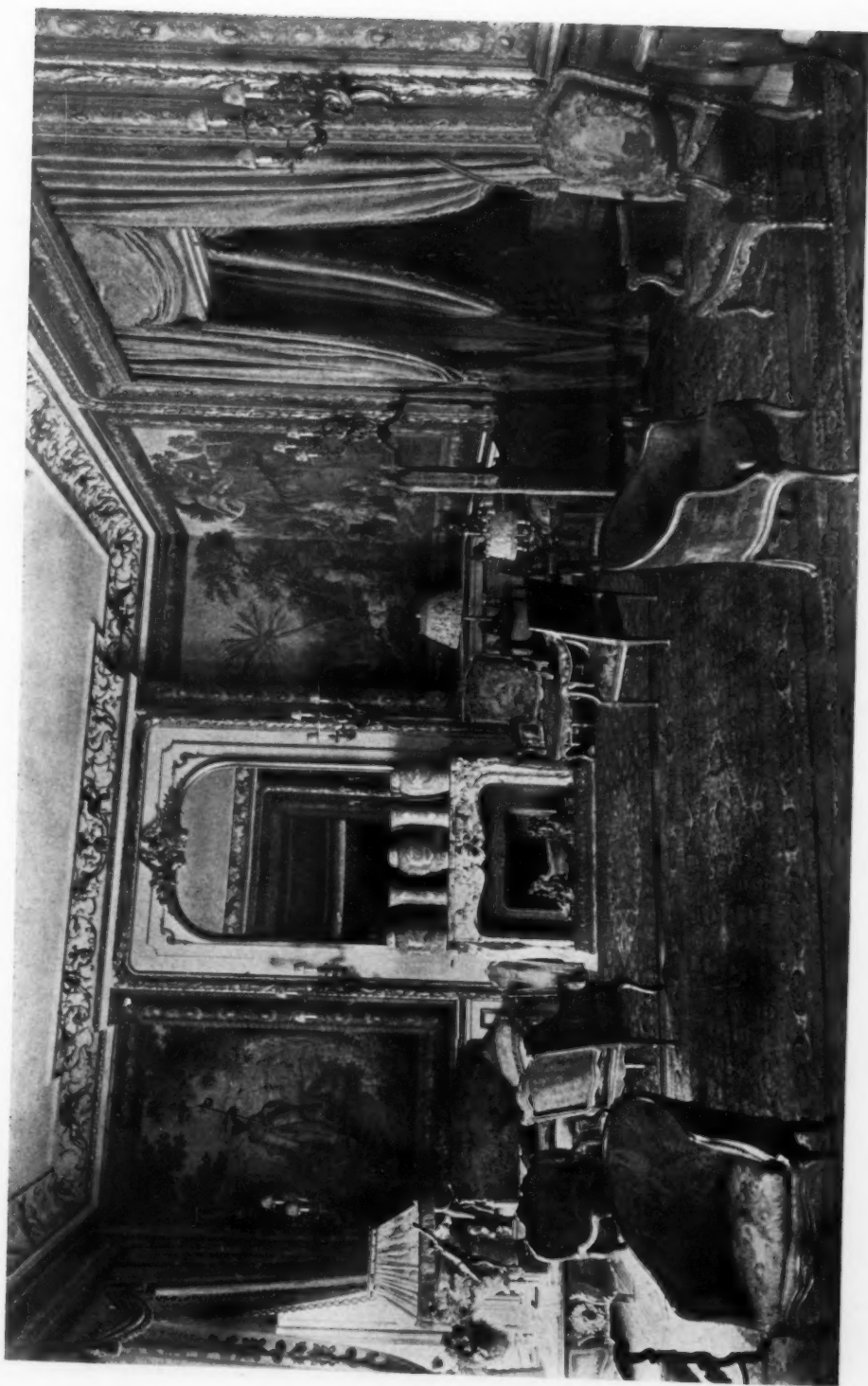
RESIDENCE FOR WM. B. LEEDS, ESQ.
Photograph of Model. New York City.



TEMPLE OF THE SCOTTISH RITE.
Photograph of Model.
WASHINGTON, D. C.



GARDEN FRONT—HOUSE OF DR. HENRY BARTON JACOBS,
NEWPORT, RHODE ISLAND.



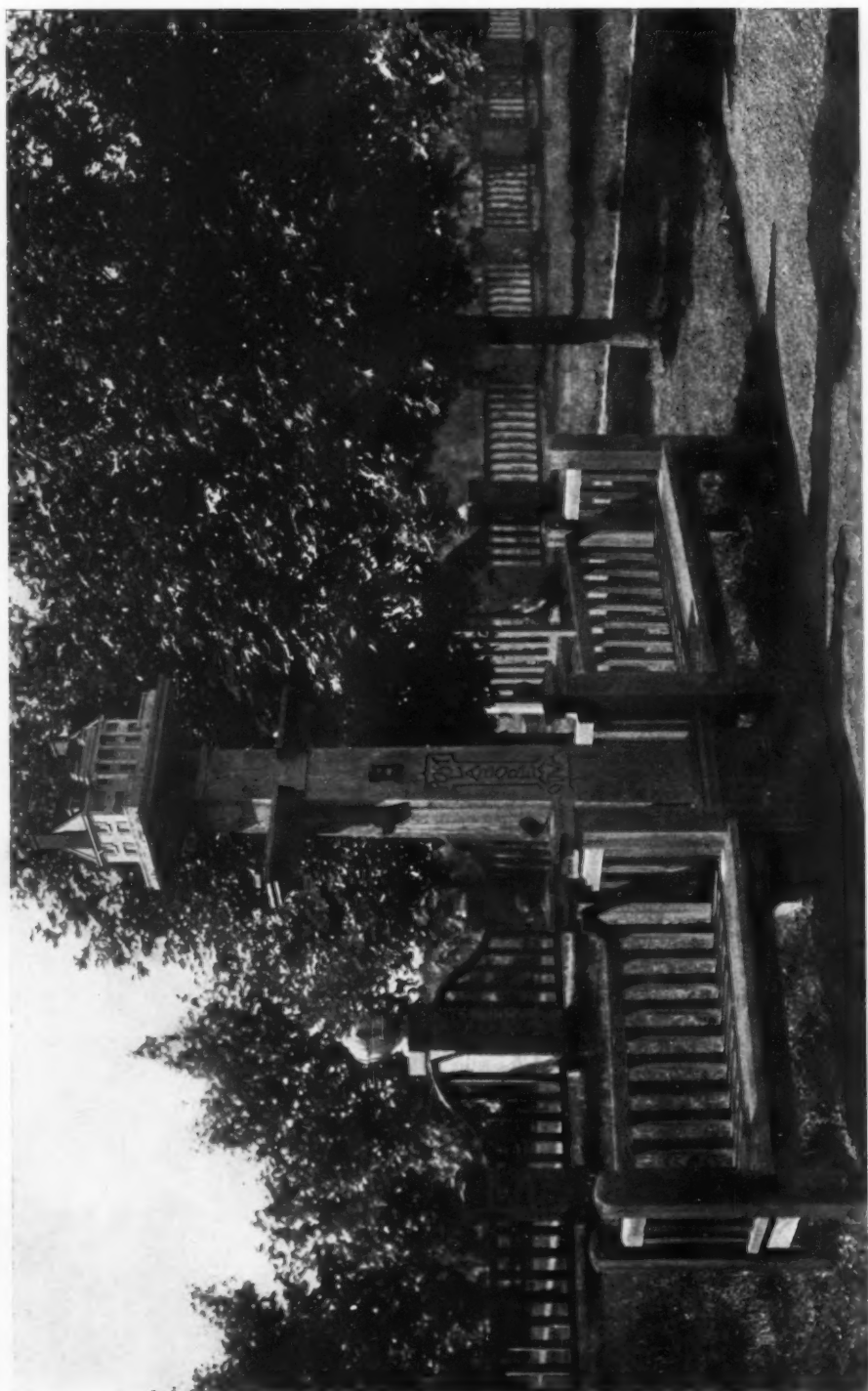
SALON—RESIDENCE OF DR. HENRY BARTON JACOBS.
BALTIMORE, MARYLAND.



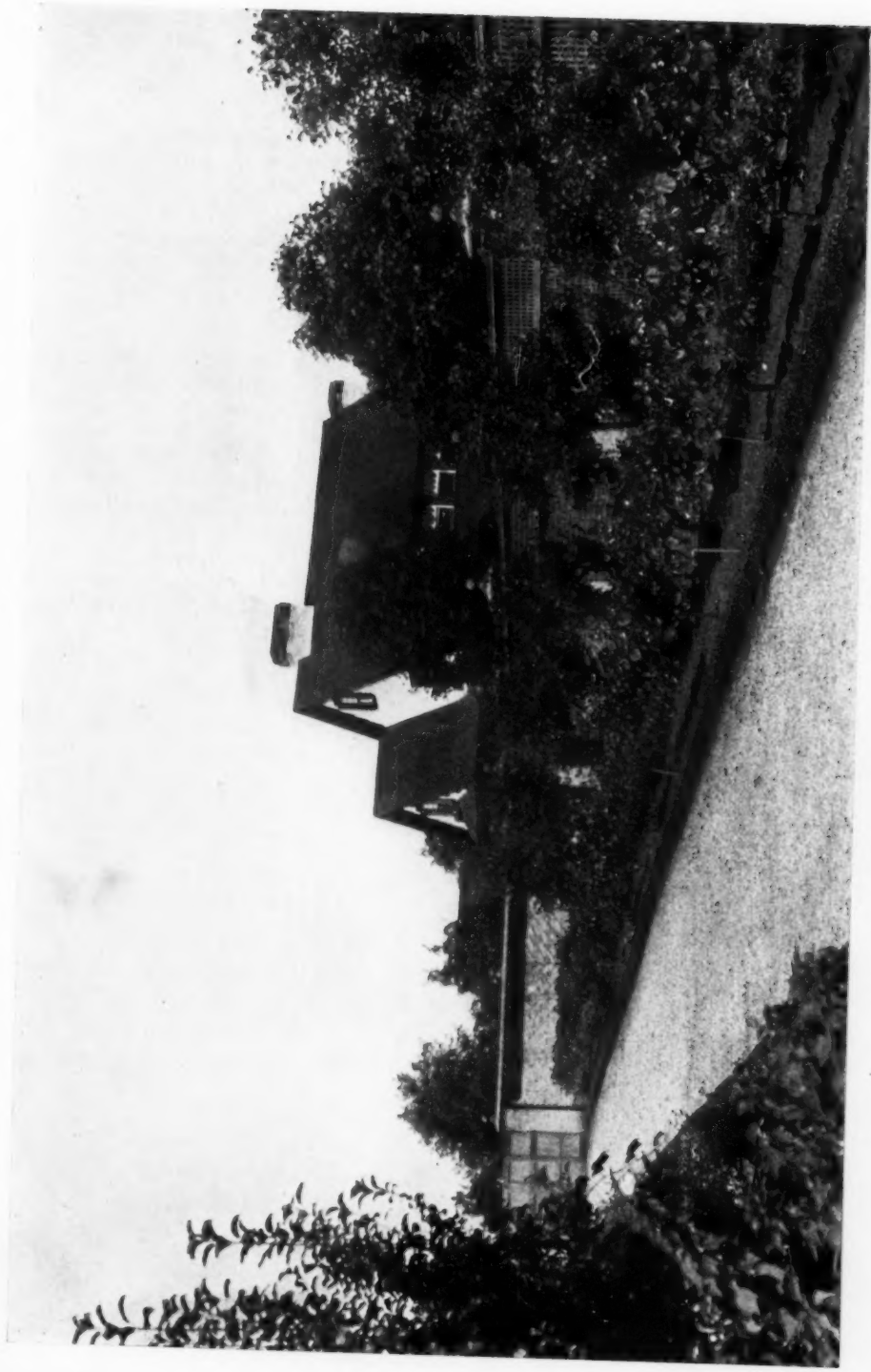
STAIR HALL—RESIDENCE OF DR. HENRY BARTON JACOBS.
BALTIMORE.
MARYLAND.



THE PICTURE GALLERY—RESIDENCE OF
DR. HENRY BARTON JACOBS,
BALTIMORE, MARYLAND.



GARDEN SEAT—ESTATE OF THE LATE O. H. P. BELMONT.
HEMPSTEAD PLAINS,
LONG ISLAND.



COTTAGE ON ESTATE OF THE LATE O. H. P. BELMONT.
HEMPSTEAD PLAINS,
LONG ISLAND.

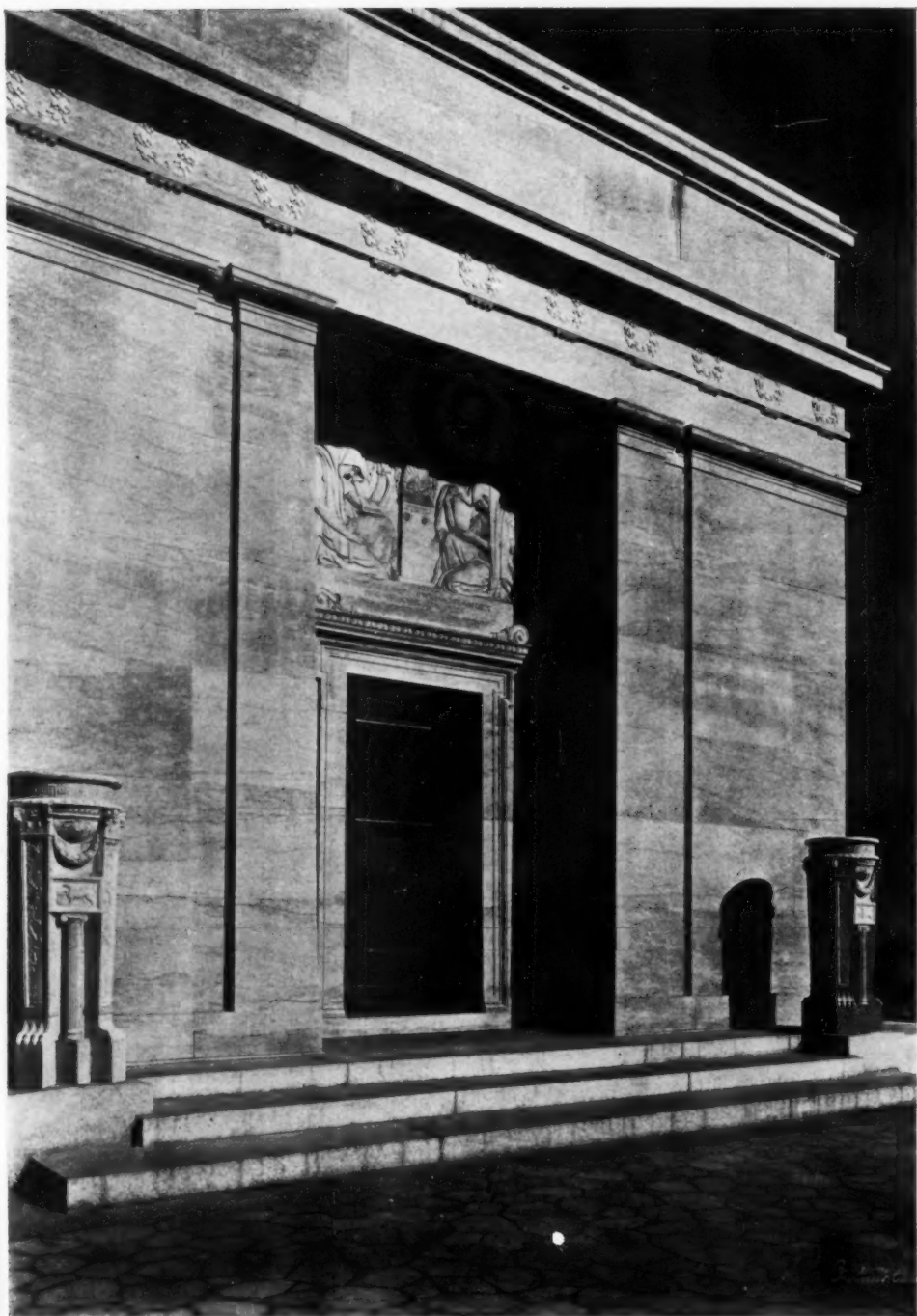
IV.

I have tried to make it plain throughout the foregoing discussion of Mr. Pope's residential work that back of his versatile and sympathetic handling of different styles and his adaptation to the demands of different clients, there lies a rare gift for the proprieties of pure form in architecture. He has never had any sufficient opportunity of demonstrating this gift; but the three buildings of a monumental character which are illustrated herewith will make every lover of good architecture hope that Mr. Pope will eventually be commissioned to design certain public buildings. The Leeds Mausoleum at Woodlawn is in itself proof positive of the reality of the gift. What a relief it is to find a mortuary monument, which relies for its effect upon qualities, which are in a sense quite as much sculptural as architectural. As one approaches this building, one loses all sense of the specifically architectural artificiality, which afflict one in the appearance of so many even well-designed monuments. Its creator had ceased to think in terms of ordinary architectural incident and forms, and had imagined a monumental embodiment of the mystery of death. Every incident in the design sinks into insignificance compared to the dominant impression made by the whole structure simply as a tomb. Inevitably, it imposes silence and solemn thoughts upon any one who draws near it; and its success in creating this permanent impression is due to the fundamental simplicity of the design, its beauty of form, the apt use of just a few incidental features and finally to what may be called

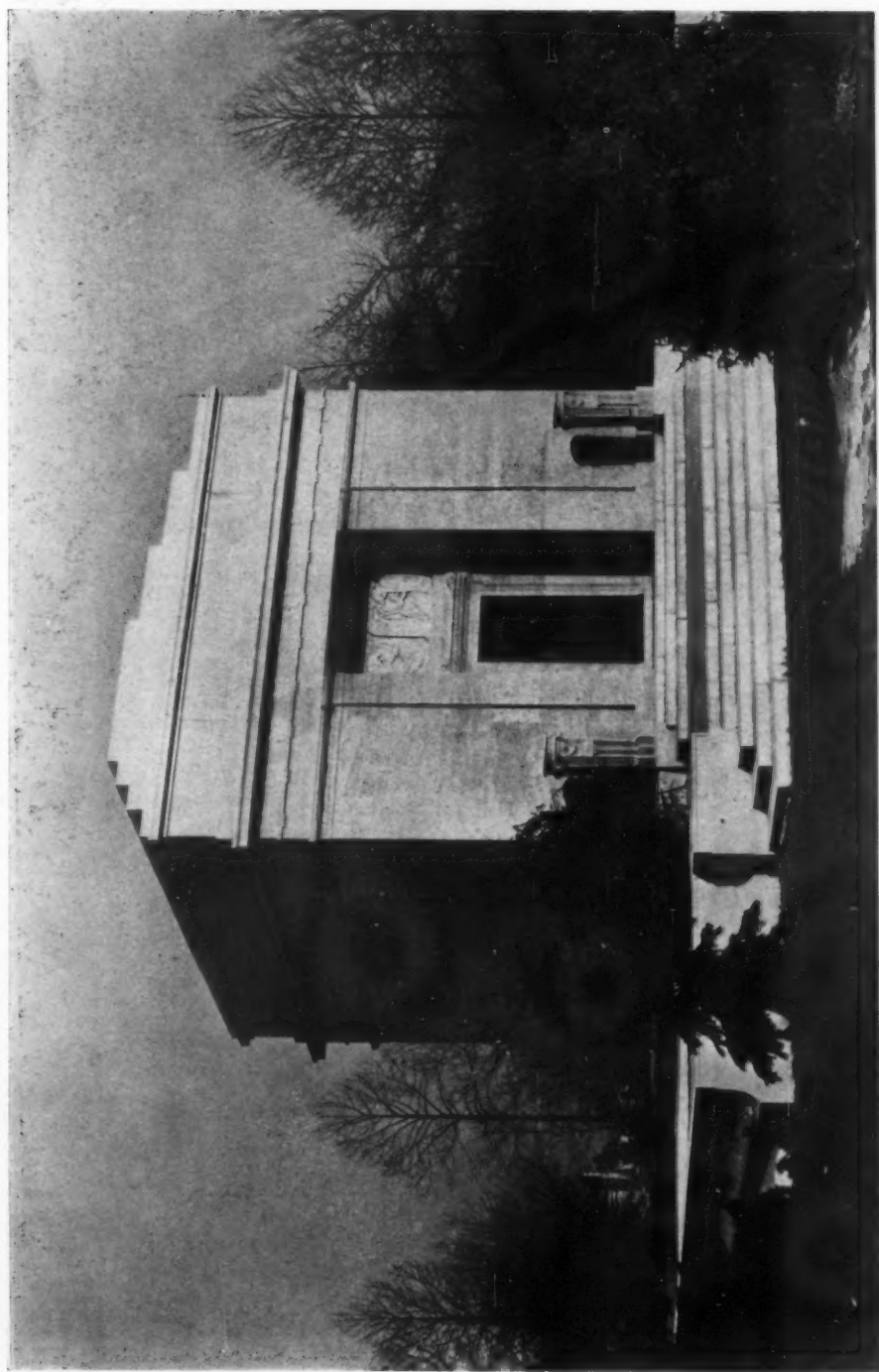
its depth. Nothing is rarer in American architecture than the infusion of so much feeling into a purely formal building, accompanied by such a mastery of the language through which the feeling is to be expressed.

In the case of Mr. Pope's other monumental buildings the writer does not dare to speak with so much assurance. One of them, the Masonic Temple, exists at present only as a drawing and as a model. The others, the Lincoln Memorial, is finished, but the writer has not seen it and the photographs are wholly inadequate. No appreciation of them can consequently be attempted in the present article; but the assertion may be made with confidence that they will possess the same robust and striking architectural merits as the Leeds Mausoleum. The originality of the two designs and their really monumental character are written plainly on their appearance. Undoubtedly Mr. Pope is even better able to infuse positive life and feeling into purely classic forms than he is into adaptations of historic residential styles. His imagination works as boldly and as freely in the higher as it does in the lower field. He has the unusual distinction of being thoroughly trained, while at the same time being thoroughly emancipated from the bias of his schooling; and, if in this democracy of ours there was any proper machinery for fitting the job to the man, Mr. Pope would assuredly have nothing to do until his dying day but to design public monumental buildings—regardless of the expense both to himself and to his country.

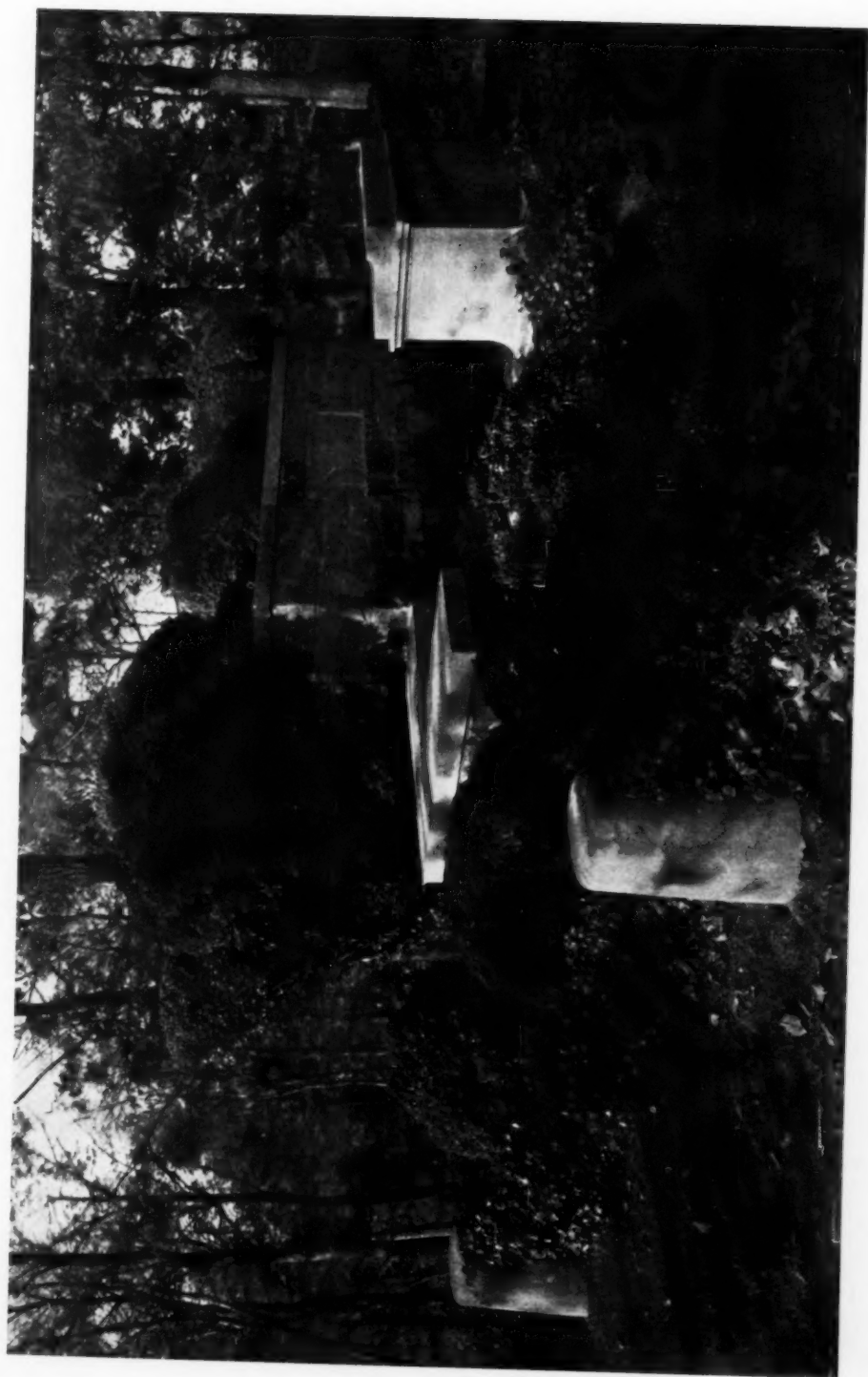




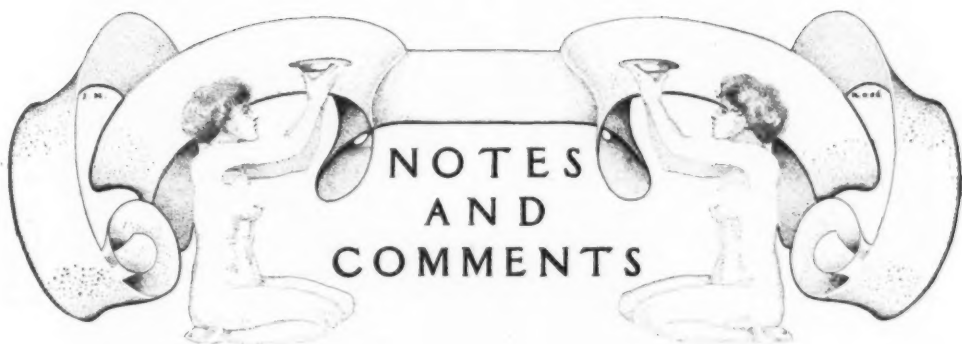
MEMORIAL TOMB FOR WM. BATEMAN LEEDS.
WOODLAWN CEMETERY, NEW YORK.



MEMORIAL TOMB FOR WM. BATEMAN LEEDS,
WOODLAWN CEMETERY, NEW YORK.



GRAVE OF PETER FENELON COLLIER.
WICKATUNK, NEW JERSEY.



MUNICIPAL ART EXHIBITION

The exhibition which was held last month in the Gallery of the National Arts Club by the Municipal Art Society of New York, was interesting but not thrilling. Probably it was in some respects the best which has been held; but to gain the greatest pleasure and stimulus from it, one needed a contemplative and retrospective spirit rather than an imaginative one. This was because there was presented with convincing force no single project of striking novelty. The significant thing was the generally high level, both in art and in practicability of the schemes proposed. It was the evidence of the growing tendency to consider the development of a city in a comprehensive way; the increasing ability to think in big terms; the graduation from the conception of neighborhood improvement into the larger vision of the imperial city. Typical in this respect were the riverfront improvement schemes, downtown and uptown; the exhibits of the city planning committee, the proposed new bridges, diagonal avenues and tunnels. We have been told so often that New York's plan is hopelessly bad; but year after year we find the dreamers dreaming of better things, and the city departments working in practical ways to make the dreams come true. No one looking back over a period of twenty years could view such an exhibition as last month's without a great sense of encouragement and progress.

A MODERN FORUM

The letting of the contract a few weeks ago for the erection of the new General Post Office, which is to stand on Eighth Avenue, New York, opposite the Pennsylvania Station, has meant the visible beginning of a great public work, which is sure to excite much interest. The plans for the Post Office are not unfamiliar. Set back from the avenue, and covering the whole block, the structure is not less monumental in proportions, and scarcely less in setting, than in design. The columnar motive, carried through two stories and extended around the sides of the building by the use of pilasters, is the building's dominant characteristic. The interesting—and for America the novel—feature of the design is that the columnar façade is complementary to that of the huge station across the way. It has been happily said that the effect may be expected to be not unlike that of the Roman Forum on a greater scale. There has been nothing else constructed quite like it in New York. Not uninteresting is the thought that the crowds which will pass between these mighty porticos will be bent not on politics or religion, save in isolated cases; that the great structures which will attract them will be not temples to the gods, or legislative halls, but places for mailing letters and for buying excursion and other railroad tickets. Yet there seems to be promise that even with these humbler motives a great people will be able to express themselves greatly.

**AN
ARCHITECTURAL
SHRINE**

The annual report of the Fairmount Park Art Association of Philadelphia has appeared in pamphlet form. Besides the usual record of the Association's many gifts

of works of art to Fairmount Park and to the city, and the usual financial report of this surprising improvement society with its invested funds of more than \$150,000, the pamphlet is illustrated with drawings by John T. Windrim, showing a convention hall and stadium which it is proposed to construct on the bank of the Schuylkill River, and the proposed treatment of the eastern end of the new parkway. There are also pictures of Carpenters' Hall inside and out, and reproductions of various paintings. Concerning Carpenters' Hall, which the Association has acquired that it may be preserved to the city, Charles J. Cohen spoke at some length at the Association's annual meeting.

The Carpenters Company, he stated, was organized in 1724, about forty years after William Penn first landed. The object of the company, as expressed in the subsequent act of incorporation, was to obtain instruction in the science of architecture, and to assist such of its members as should by accident be in need of support, and the widows and minor children of such members. It was in 1768 that the company secured the ground on which the present building stands, purchasing it at an annual ground rent of one hundred and seventy-six Spanish milled pieces of eight, of fine silver. A portion of this ground was later sold. The first meeting in the new hall was held January 21, 1771. The company made use of armorial insignia identical with those of the Worshipful Company of Carpenters of London. The interior of the hall, as well as its exterior—admirable colonial—is now in practically the same condition as when the first congress of the American Colonies assembled in it in 1774. It contains, also, the original armchairs. The building stands 215 feet south of Chestnut Street, between Third and Fourth Streets, and is reached by a well-paved court. It is surrounded by a garden, and the Association has wisely secured a small building which stood near to it, and will tear this down in order to lessen the fire risk. The building may not inappropriately be considered, from an historical standpoint, as well as from its other merits, as one of the few architectural shrines of America.

**THE
PLANNING
OF
MADISON**

"Madison a Model City" is the title which John Nolen gives to a City Plan Report which he has prepared for the capital of Wisconsin, and which has just been issued in handsomely

illustrated book form. Mr. Nolen has set himself a high ideal, for in his letter of transmission, which is printed in the front of the book, he says that he has undertaken the work "in the confident belief that Madison may be so developed as to establish a new standard for city making in the United States." He sets himself the task of trying "to find out the kind of city that Madison should be, to examine the existing city fairly and frankly with a view to discovering its merits, defects and tendencies, and then to consciously plan for the definite steps necessary to realize a practicable ideal."

Mr. Nolen in studying Madison makes the interesting discovery that it is "one of the most striking examples that could be selected in the United States of a city which should have a distinct individuality, marked characteristics separating it from and in many respects elevating it above other cities. Its topography, its lake scenery, its early selection as the Capital and as the seat of the State University, its population, its history—such influential factors as these," he says, "should surely have found expression in a city plan, a city development and a city life with a form and flavor unlike that of any other place."

It is interesting to learn how Madison was actually laid out in the days before city planning was having much consideration. Here was a tract of lovely rolling land chosen as the site for the capital city of the State because of its exceptional beauty. On the narrow neck between two lakes the site was one of rare distinction, absolutely without obstacles in the nature of existing streets or buildings. The town that was to be built there had an assured future and purpose. Yet, the pioneer surveyor is said to have made his plan on paper at a place distant from the city, without a suitable survey, and without any personal knowledge of the property. He selected for the capitol park a central situation on a fine hill, seventy-five feet above the lakes, but not fronting on either of them. It was a square of about thirteen acres. Four broad avenues ran from its center, and four narrower ones radiated from its corners. It is curious to note that these diagonal streets

were the ones which were made narrow. For the rest, all was the usual commonplace gridiron plan, without even discriminating difference in the widths of streets or the sizes of blocks. It is encouraging to reflect that no capital city would be so carelessly planned to-day. There would be appreciation that even such a little capital city as Madison should possess, as Mr. Nolen puts it, dignity, and even some restrained splendor; and that as a university city it should make manifest a love of learning, culture, art and nature; while as a residence city it should be home-like, convenient, healthful, and possess ample facilities for wholesome recreation.

A study of the city reveals that even after its bad beginning it has not been improving. Increase of population is always attended by community dangers. Mr. Nolen finds the lake shores becoming more and more built upon, and less and less available to the public; railroad tracks and crossings, poles and overhead wires, steadily increasing; street trees rapidly deteriorating, and more and more unsightliness appearing on every hand. "As a beautiful city, Madison," he says, "has a present tendency not upward but downward, because the changes noted above are not counteracted by a constructive civic policy." The recommendations he makes are not perhaps as numerous as one might expect, but many of them are general in character, so that after all they afford in the aggregate a comprehensive scheme of improvement. Perhaps the most important of his suggestions is that there should be liberal co-operation on the part of the State to make Madison a capital worthy of the commonwealth. He finds a strong analogy between the relation of the nation to the improvement of Washington and that of the State to the improvement of Madison. There is as much reason, he well says, for a State like Wisconsin to endeavor to establish a model city as there is for it to establish a model farm; and he reminds his readers that until 1871, when the nation first became largely responsible for the development of the city of Washington, that city had remained for three-quarters of a century "backward and undeveloped and unlovely, literally a national disgrace." He points out that no dignity and appropriate development of a city as a State Capital is possible by a group of 25,000 people with very limited powers, and an annual budget for all

municipal purposes of less than a half million dollars. The larger financial resources, credit, and authority of the State must be secured. This suggestion has its application to other capital cities.

THE LIVERPOOL SCHOOL

Professor S. D. Adshead, in an article which he contributes to the current number of "Landscape Architecture," interestingly enunciates certain controlling principles which have determined the direction of the lately established department of civic design in the School of Architecture of the University of Liverpool. He remarks that the school itself stands for monumental architecture in England. "Its creed is clear, concise, and one might almost say dogmatic. Its aim is to confine the attention of the student to a distinct phase of architectural thought. He is encouraged to draw his inspirations from chosen examples rather than from a disconnected and endless assortment of styles and periods." Its preference is Greek. "The draughting is explicit; a clear hard line is insisted upon, with the shadows correctly shown." The school is now recognized as perhaps the only one in England which stands for monumental architecture and classic tradition. When the department of Civic Design was established and its organization put in the hands of Professor Adshead, he realized at once that town planning rested upon social organization. He foresaw that if the subject were separated into different aspects it would be necessary to make social civics the chief of them. Other aspects would be landscape art, engineering, law, town furnishing and the aesthetics of towns. It is his belief, he states, that "town planning is the newly discovered center around which have in the past been circulating, and toward which are now converging, the interests of the social reformer, the architect, and the engineer." The school teaches, he asserts, that a well organized society expresses its existence only in a well directed and well planned way; that a dignified city must have formal planning at its core, and that the so-called picturesque town planning is an affectation where existing buildings, natural scenery, or exceptional contours, are not the main factors in a scheme.

